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ABSTRACT

Intended as support material for teachers in Tasmania, Australia, to develop their ideas and practices in teaching visual arts to elementary school students, this volume provides a framework for a working, personal curriculum document that can be expanded. The first section of the book deals with learning through the visual arts. It describes the visual arts' contribution to the development of children's thinking and understanding. The second section, stages of development, identifies five stages in children's progress in visual arts, stages that extend from preschool to upper elementary years. The characteristics of each stage are identified briefly and their implications for planning and teaching are discussed. The third section, teaching the visual arts, describes the cyclic process of planning, action, observation, and reflection. It also explains the important aspects of planning, such as using stimuli or starting points to interest and motivate children. A series of questions designed to help teachers evaluate both their own teaching practice and the children's work is included. A glossary of commonly used terms and a short list of suggested readings appear at the end of the book. Starting points for teaching drawing, painting, printmaking, collage, construction, modelling, fiber and fabric, display and children's illustrations also are suggested. These include practical details of materials, tools, and some aspects of teaching practice. (DB)

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VISUAL ART IN PRIMARY SCHOOLS

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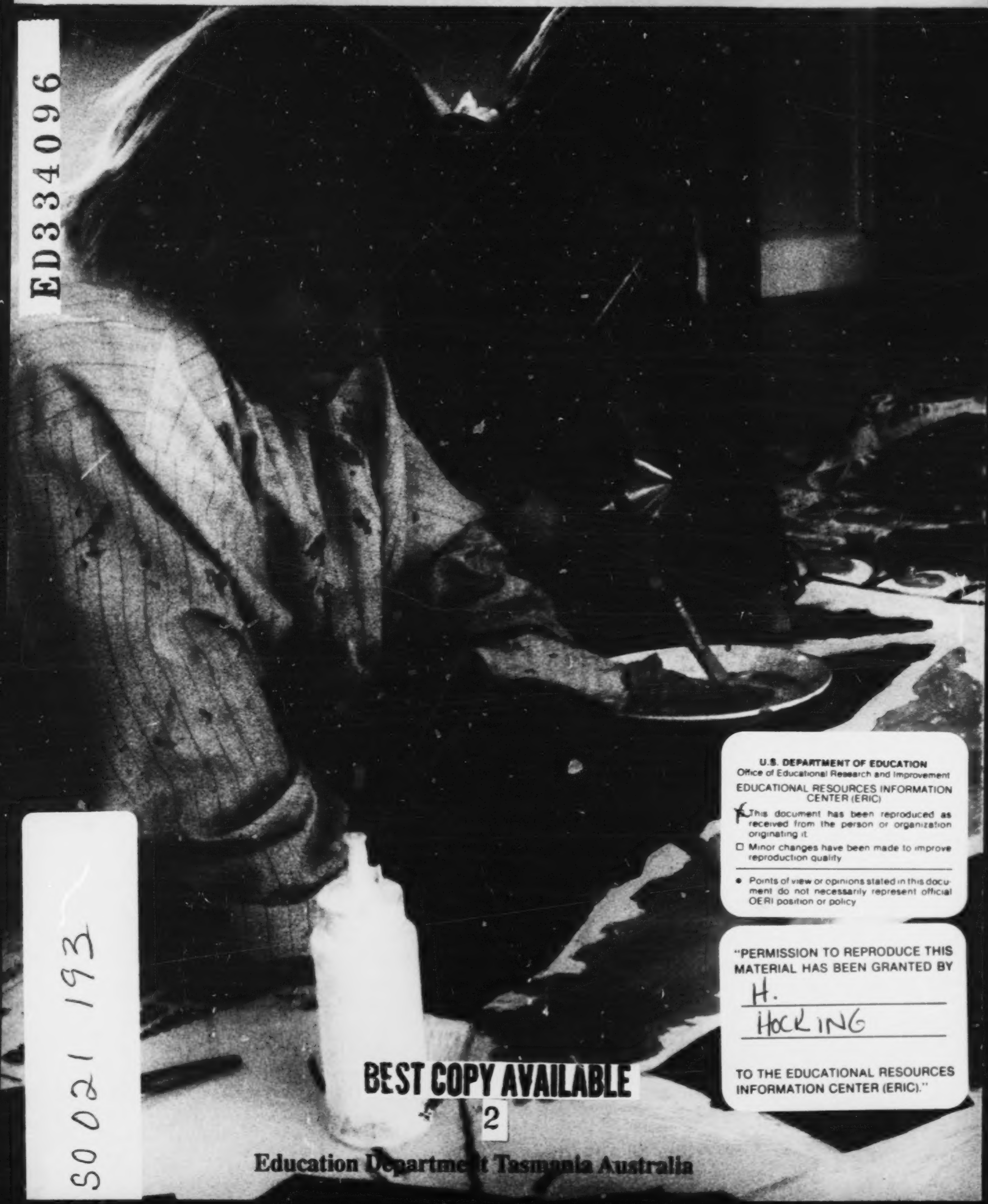

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Education Department Tasmania Australia

THE VISUAL ARTS
IN PRIMARY SCHOOLS

Education Department Tasmania Australia

The Visual Arts in Primary Schools is dedicated to the inspired leadership of the late John Haywood who contributed so very much to art education as teacher and Supervisor of Art.

FOREWORD

Art, for children, is an enjoyable, exciting discovery of their world. These guidelines seek to establish the basis from which teacher and child can embark on a mutually rewarding course.

The philosophy of *The Visual Arts in Primary Schools* gives teachers the base from which to explore. The loose-leaf folder is intended as a supporting aid to teachers in developing their ideas and practices; it provides a framework for a working, personal curriculum document that can be expanded.

Visual arts have a particular affinity with other expressive art — music, dance and drama, and should be seen as integrally woven into the natural development of children.

I would like to acknowledge the generous contribution of time and energy given by all those people who worked on this material — researching, writing and trialling. Their work will have a continuing benefit for the teachers and children in Tasmanian schools.

K.I. Axton
DIRECTOR-GENERAL OF EDUCATION

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INTRODUCTION

Education in the visual arts is a vital part of learning at all stages of schooling and the visual arts should, therefore, form part of the continuous program in schools. While adults often make a distinction between fine arts and crafts, it is unnecessary to do so in the school curriculum because visual arts and crafts all develop from the same range of basic skills.

Many of the issues which have been broached in this book are universal and are part of continuing debate amongst art educators. We acknowledge a debt to authors, particularly Elliot Eisner, in guiding current thought and practice.

There are seven basic areas of the visual arts included in the primary school curriculum. These are:

Drawing
Painting
Printmaking
Construction
Modelling
Fibre and fabric
Collage

Each of these areas is dealt with separately in the leaflets that accompany this book. Practical details of materials, tools and some aspects of teaching practice are outlined in the leaflets. Additional leaflets give information about *Display* and *Children's illustrations for their own work*.

The book itself gives reasons for including the visual arts in the curriculum and describes teaching practices that can be used in the seven basic areas.

The first section of this book deals with **Learning through the visual arts**. It describes the visual arts' contribution to the development of children's thinking and understanding. The second section, **Stages of development**, identifies five stages in children's progress in visual arts, stages that extend from preschool to upper primary years. The characteristics of each stage are identified briefly and their implications for planning and teaching are discussed.

The third section, **Teaching the visual arts**, describes the cyclic process of planning, action, observation and reflection. It also explains important aspects of planning, such as using stimuli or starting points to interest and motivate children. A series of questions designed to help teachers to evaluate both their own teaching practice and the children's work has been included.

A glossary of commonly used terms and a short list of suggested reading appear at the end of the book.

Communicating meaning through visual images

There are various ways of transforming perceptions of the world into an external form. The most common way of making statements in many cultures is with words. But not all thoughts and perceptions are most effectively or adequately expressed in words. Some are more vividly expressed in visual images, sounds or patterns of body-movement. In the visual arts, for example, children use tangible materials such as paper and clay to make two- and three-dimensional statements. By means of these statements, they attempt to represent and communicate their inner experiences and perceptions to themselves and to others.

The visual arts, together with music, dance and drama, are in fact 'languages' or symbol-systems with which to think new thoughts, reflect upon impressions and feelings and to express ideas. The act of making an art work is an experience which, in turn, affects and transforms the thoughts being expressed. Like language, the process of making art works is reflexive. The materials themselves — and the adventure of exploring and shaping them — stimulate children's sensory perception and generate ideas; at the same time memories and perceptions of other experiences influence children's action upon the materials.

Communication with others through the visual arts, i.e. between artist and viewer, is readily understood and accepted. What is not as clearly understood is that the act of making an art work enables the artist to set up a dialogue between himself or herself and the work being made. In this way the artist clarifies ideas and discovers the meaning being expressed in the work. Children need time to experiment and work intuitively with materials in order to make meaning for themselves. As they struggle to give an external or tangible form to their ideas, they begin to understand what they are

Children need time to experiment and work intuitively with materials in order to make meaning for themselves.

Each art form that children learn to use adds to their understanding of the world, themselves and others.

trying to express. Young children often begin to explore materials with no clear idea of what they want to express, until *after* they have made the statement. It is at this point that the teacher can help children to understand something of their work, always remembering that intuitive action and feeling can seldom be explained fully. It is important, too, for teachers to realise that children's attempts to express ideas through the materials of the arts, often precede their ability to express an idea in words.

> Language, because of its abstract nature, is more difficult to use than other media. It is significant that children often work intuitively through movement, sound or the materials of the visual arts, and appear to be clarifying or focusing upon ideas that they are only later able to express in language.
> (*Children Language and the Arts*, Education Department of Tasmania, Hobart, 1985, p.6)

Each art form that children learn to use adds to their understanding of the world, themselves and others. Many of the things that children learn through the visual arts, they cannot learn through spoken language or any other form. Aspects of sensory discrimination developed by using each particular art form enrich other areas of learning: visual acuity developed by work in the visual arts is valuable in many areas where acute observation is essential.

Elliot Eisner has suggested that art education has three major and unique contributions to make to children's education:

- the development and refinement of perception, so that the world can be encountered and experienced as aesthetic form;
- the transformation of ideas, images and feelings into some public, visual form;
- the development of understanding and appreciation of the relation between works of art, large and small, and the culture in which they were made.

(Elliot Eisner, 'The mythologies of art education, a paper presented at a National Art Education Conference, Wollongong Institute of Education, August 1977.)

The visual arts are also a means of disciplining and ordering ideas and feelings.

The visual arts are also a means of disciplining and ordering ideas and feelings. The materials used to externalise thoughts are manipulated and shaped to make coherent wholes, to show relationships and to highlight particular feelings and perceptions. The arts are disciplines in which children are challenged to organise and refine their perceptions. As it is expressed in the Gulbenkian report:

> The arts are fundamental ways of organising our understanding of the world and call on profound qualities of discipline and insight. . . . The arts are not outpourings of emotion. They are disciplined forms of inquiry and expression through which to organise feelings and ideas about experiences.
> (*The Arts in Schools: Principles, Practice and Provision*, Gulbenkian Foundation, London,1982, pp.10–11.)

As children explore the materials of the visual arts, they find original or unusual solutions to problems, new ways of combining or relating materials and imaginative ways to use elements such as line and colour to depict texture or mood. They become more aware of subtleties and make connections that go beyond the trite and obvious. Through the visual arts, children develop their insights in practical externalised ways, different from the internalised abstractions that characterise some other curriculum areas.

As children explore the materials of the visual arts, they find original or unusual solutions to problems, new ways of combining or relating materials, and imaginative ways to use elements.

Perception and imagination

The attempt to shape materials to express an inner vision, image or thought is a process that begins in infancy and continues throughout life. From infancy children act upon their world: they push, suck, crawl and walk around it; they absorb impressions of it through their senses and react to it physically; they build bridges into the world of objects and people, and discover relationships. To help order and manage their experiences, they invent symbols, using one thing to represent another. They use their bodies, sounds they can make and objects they can manipulate to replay experiences and to construct imagined situations. With consistent, well-planned arts experiences, and discerning teaching and encouragement to fine-tune their senses, children will produce work that expresses their individual viewpoints, feelings and opinions in vivid and original ways.

From personal experience with people and objects, children store up mental images that enable them to think about what is past or absent. Sensory impressions become percepts. Percepts are the building blocks from which concepts are formed. It is by way of the senses, by way of looking, touching, hearing, tasting, smelling and moving (the kinaesthetic sense), that mental images develop.

It is no coincidence that the words 'image' and 'imagination' are so closely connected; imagination is the ability to combine and play with mental images in order to make new images.

Direct experiences help children to understand and learn from secondary sources of experience, such as books, films and pictures. The perceptions and concepts that children develop are constantly changing in relation to the ways in which they experience their world, their emotional reactions and the attitudes they develop.

In the visual arts, children's ability and enthusiasm in representing their feelings and ideas depend on the richness of their visual imagery, which in turn depends on the quality, variety and intensity of their sensory experiences.

The aims of visual arts education

The major aims of visual arts education are to give children opportunities:

- to make visual images, i.e., to use materials and tools to express and communicate their thoughts and feelings;
- to become visually more perceptive and discriminating;
- to learn about and appreciate all forms of visual arts;
- to learn about the relationships between art and society.

1. **Making visual images** — this includes opportunities for children:

- to use their perceptions, reactions to experiences, feelings and intellect to generate ideas that can be expressed in visual form;
- to develop skills and confidence in using materials, tools and the elements of visual form (line, tone, etc.) that will enable them to regard the visual arts as other 'languages' for expressing ideas;

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- to explore materials; to make their own decisions and to become self-motivated, i.e. to become self-reliant and confident makers of art works;
- to modify and enrich their earlier schema to present their own points of view and to develop a personal style.

2. **Developing visual perception** — this includes encouraging children:

- to look at their environment with a 'seeing eye'; to become aware of detail and subtle differences of colour, form, texture, etc;
- to develop mental images, to imagine and to 'see with the mind's eye';
- to recall and use their mental images in making art works.

3. **Appreciating and learning about visual art** — this includes opportunities for children:

- to identify and use elements of visual form such as line, colour and texture in their own work and to recognise them in the work of others;
- to realise that art works communicate meaning to the viewer;
- to learn about other artists, how they generate ideas and use tools and materials to make art works;
- to learn that art works may refer to the outside world, to the inner world of subjective experience, or to both;
- to recognise that art works show characteristic traces of the artists' styles;
- to learn to use the vocabulary and terminology of the visual arts; to talk and write about art work;
- to evaluate their own and others' work, with reference to what they have learned from the practical experience of making art works and their knowledge of the elements of visual form.

4. **Learning about the relationships between art and society** — this includes helping children to learn:

- about the significance of art works in their own society;
- about the social contexts and circumstances that give rise to the making of art works;
- that art works reflect the values and attitudes of the artist and, often, of the society of which the artist is a member;
- that different societies and times responded — and still respond — to art works in different ways.

The process of making visual images

It is difficult to explain, without over-simplification, the complex process by which children and adults make visual images. Various stages may be repeated, earlier stages may be reverted to, and personal modifications will occur. This process is, in fact, common to all the arts.

EXPERIMENTING WITH SYMBOLS

Characteristics

As children grow from the previous stage, their work is characterised by a conscious creation of form. Children do not try to represent what they can actually see, but draw from a mental image. Children's drawings reflect the *organisation* of perceptions. They clearly know more about, for example, the human body than they draw. Children express understandings and feelings about things rather than actual observations. Work at this stage reflects children's growing understanding of spatial concepts. Drawings and paintings provide a record of a child's developing thought processes; changes that occur in the child's work are the result of changes in thinking, feeling, perceiving and observing.

Children enjoy using colour for its own sake and choice is determined by personal preference.

Children begin to use early schema. They make oval shapes and then add lines and marks to represent important objects in their world. These symbols may stand for several objects.

Children then begin to develop these shapes into the first clear symbols for a person, usually 'me' or a parent, and the 'big head' representation occurs.

Children then realise that they can actually represent and communicate something of personal importance through drawing, and they are excited by this discovery.

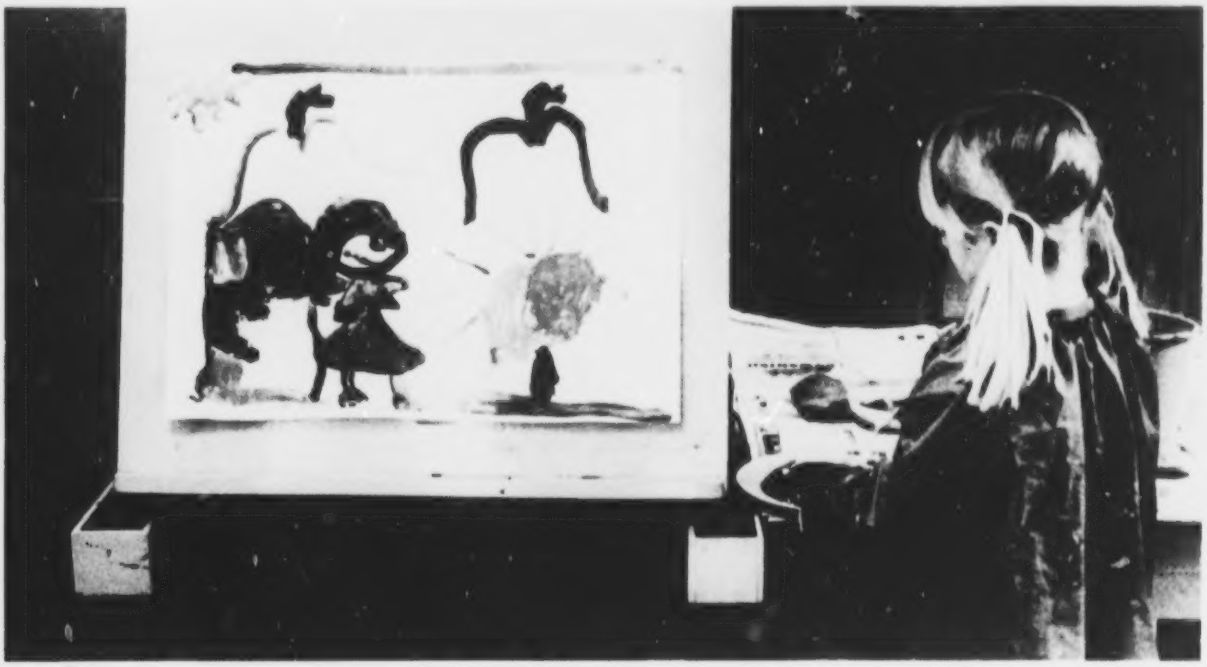
Later, children modify earlier schema, for example when drawing a person, children will differentiate the head and body, and add marks representing facial features, toes, fingers and clothing.

Particular characteristics of the process include:

- *exploring and experimenting* with tools, materials and ideas to discover ways of using and combining them. During this time of exploration, children develop and consolidate a variety of manipulatory and observational skills, using earlier discoveries to initiate work and express their own particular ideas and interests.
- *selecting and developing* some lines of enquiry and discarding others; following a 'hunch' and working intuitively.
- *combining* aspects of what has been discovered to express an idea or impression based on past or present experiences; finding a form to bring ideas and materials together to make a satisfying whole.
- *refining and finishing* work in order to communicate ideas clearly.
- *reflecting on work* — children learn in this way to evaluate their own work and to decide what they would like to explore next.

Throughout the process, the children are developing various skills. These include:

- *manipulatory skills*, such as controlling paint brushes, cutting and joining materials.
- *observational skills*, such as noticing texture, pattern and subtle colour and tonal differences in the environment, in the materials with which they are working and in their own work.
- *skills of judgment*. As children become more familiar with tools and materials, they develop a sense of colour and form that will enable them to make choices that enhance their work; they will be able to identify aspects that they find particularly satisfactory—or unsatisfactory—about their work and make the necessary adjustments.



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The contribution of the visual arts to education

The visual arts make a significant contribution to children's education and enable children to communicate ideas in many different ways. The visual arts, in particular, provide opportunities for children:

- to use their resources to express ideas in tangible forms, through two- and three-dimensional materials;
- to look afresh at their environment, at natural and constructed elements, becoming aware of subtleties they may previously have overlooked;
- to learn about the visual arts, the elements of visual form and design, so that they can evaluate their own work and appreciate the work of others;
- to recognise the relationships between art works and the society in which they are made.

Using personal resources

For children, as for adults, acquiring mastery over materials is a deeply satisfying, pleasurable and healthy experience. The experience enables children to realise that they can have some control over their environment — that they can make things happen and that they are not just passive recipients of events.

When working in the visual arts, children are encouraged to use a range of their own resources. These include:

Intellect	problem-solving in areas where there is no one right answer; estimating and making judgments and choices.
Perceptions	developing greater awareness of and sensitivity to sensory stimuli; developing tactile and visual discrimination, spatial awareness, and memory of visual images and detailed patterns.
Feelings	learning to channel the energy and insight generated by emotional and intuitive responses to experiences; experiencing feelings of pleasure and achievement in carrying a project to a satisfactory conclusion.
Imagination	combining and recombining mental images derived from past and present experiences to make new images, to explore new insights, to speculate about future events, and to reflect on the synthesis of feeling, insight and perceptions.
Intuitive sense	learning to trust feelings and to try out ideas that are difficult to identify as anything more than a 'hunch'.
Aspects of character and personality	learning to be self-reliant (for example, becoming aware that there are various choices, and developing skills to gain mastery over materials and tools); learning to value and respect self and others; developing and identifying a personal viewpoint; learning to recognise and respect viewpoints that are different; learning to value, yet still be critical of their own work; developing confidence to initiate work; learning to persevere to finish work;
Manipulatory skills	learning to use tools and materials; skill development includes small and large muscle development and hand-eye co-ordination.
Social skills	learning to co-operate with others, to share tools and materials, to work with others on group projects.

Learning to see

Most people take for granted the fact that they can see. Contrary to popular belief, although babies are born with sight organs, they are not born able to see. They learn to see through experience. As infants, they learn to co-ordinate their vision, to focus, to follow moving objects and to anticipate the visual probabilities of their environment. They develop concepts about what they perceive visually and select certain features or clues by which to recognise familiar objects. This 'visual shorthand' enables them very rapidly to recognise many familiar objects, people and places. They depend on visual recognition for day-to-day living and survival.

However, as children observe a scene or object to pick up key features or clues, they screen out a host of other details. Effective teaching can help children to see these details. It builds on children's lively curiosity and wonder about their world, their pleasure and enjoyment in looking, touching, moving, listening and manipulating.

Effective teaching also helps children to continue to develop that other form of seeing, namely visual exploration. Visual recognition enables them to glance at an object and say, for example, 'It's a rabbit.' Visual exploration enables them to see the gradations of colour in the rabbit's fur, its transparent ears, twitching nose and whiskers, or a scar on its ear. Visual exploration makes children more aware of shape and form, of similarities and differences and of relationships between objects. Visual exploration means learning to see with greater perception and insight.

Visual exploration makes children more aware of shape and form, of similarities and differences and of relationships between objects.

As they learn to see, children develop the capacity to imagine and recall images and to visualise them in the mind's eye. The way children see things directly influences the work they produce. No work is a photographic or automatic print-out of the image in the mind's eye —but the work is a reconstruction of that image with additions, omissions and distortions.

The way children look at things is influenced by factors such as:

- their motives or reasons for looking;
- their previous knowledge, prior concepts and attitude towards whatever they are looking at;
- the culture or sub-culture in which they live;
- their confidence; their pleasure and joy in their surroundings;
- any anxiety or fear of failure they might feel;
- any specific handicap or disability they might have.

The aim, then, of learning to see is to find ways to break through preconceptions and to see things afresh.

Learning about the visual arts

As children work with the materials of the arts, they make personal choices and learn to rely on their own judgment, perceptions and intuition. They are, in fact, learning to evaluate their own work and the works of others. As they continue to explore materials and to develop skills, they begin to demonstrate an instinctive preference for balance and order, for wholes rather than disjointed collections of unrelated shapes, lines and colours. They are beginning to formulate ideas of what, in their judgment, looks good, feels good, or sounds good. Subjective as these judgments may be, they are the beginnings of aesthetic awareness, of an ability to discern the elements of form and design.

Much of this discernment will arise from chance causes. A child using materials will often intuitively rather than intentionally use some element of form or characteristic of the material to good effect. Then, as teachers or other children draw attention to the impact of that chance effect, the child learns to use such effects deliberately. In this way, the child gains greater control over materials and begins to use them as a medium through which to express certain intentions.

As children's attention is drawn to effective elements in their own work, they begin to recognise and appreciate them in the work of others.

As children's attention is drawn to effective elements in their own work, they begin to recognise and appreciate them in the work of others. For example, a child's attempts to represent texture may lead to an interest in looking at the paintings of Van Gogh, portraying figures may focus interest in the work of Sidney Nolan, and Russel Drysdale, drawing and painting trees may direct attention to the work of Frederick McCubbin and the need to understand the effect of light on water may lead to a study of the paintings of Lloyd Rees.

By discussing the reproductions being viewed — or the pictures in a book — children begin to discern what the artist is communicating and the skills and techniques the artist has used. The children are encouraged not only to consider how the work affects them as viewers, but also to bring to their viewing their own experience of working with materials. They are encouraged not only to give an opinion, but also to find reasons for their thoughts and feelings about art works.

Children should be encouraged to talk and write about their own work, to explain the process by which it was made.

Children should also be encouraged to talk and write about their own work, to explain the process by which it was made. In this way they become familiar with accepted terminology and learn to use the language of art criticism or review.

Children learn about the elements of visual form and how they are combined to make an art work from their own practical experiences and from opportunities to reflect upon their own work, and the works of others. Children also become aware of the fact that art works communicate meaning to others. They begin to recognise:

- that art works are symbols that express and communicate the feelings and perceptions of the individuals who made them;
- that art works evoke a response from those who view them;
- that artists, including themselves, can exploit the properties of materials and tools and manipulate elements of the art form, to use contrast, balance and rhythm, to communicate ideas.

Once children have begun to develop their own skills in a particular art form, they become curious to find out how others have used similar materials and ideas.

While encouraging children to talk about their opinions and feelings in relation to their own work and the works of others, it is important to stress that the meanings expressed in any art form have no literal or direct equivalent in any other form of communication. Work in one art form cannot be translated directly into another, neither can the meanings be fully or even adequately expressed in words. But it is possible to explore an idea or work through an experience in several art forms in order to come to terms with different facets of meaning. Insights gained through one art form will illuminate and add depth to work in another art form.

Art and society

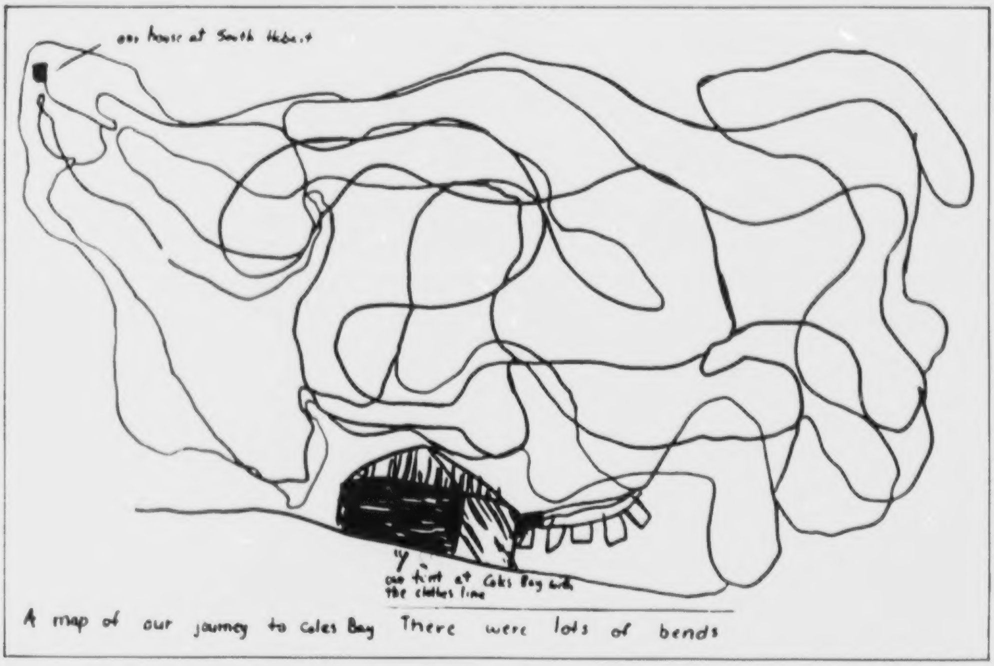
Through the visual arts, children begin to understand and appreciate the relationship between art works and the culture in which they are made. Once children have begun to develop their own skills in a particular art form, they become curious to find out how others have used similar materials and ideas. It is at this stage that they often respond enthusiastically to the art works of others and begin to discern the feelings that are being communicated, the skills the artist has used and the attitudes, values and points of view that the artist is projecting.

Older children are then able to look afresh at their own work and begin to distance themselves more from it, to see the sorts of feelings and viewpoints they are communicating. They may also try out some of the ideas and effects they have noted in the work of others. These understandings develop gradually as children become aware of similarities and differences that are reflected in the art works to which they are exposed. When children are gaining some control of the chosen medium, they are motivated to learn *about* the visual arts in ways that are relevant and of interest to them.

Displays and exhibitions of art works provide opportunities for children to become aware of the work of others. It is important, too, for children to have opportunities for frank and informal discussions about their opinions and perceptions about such work. But although sensitive teaching *about* art and the culture in which it was made can help to lay a foundation for a developing interest in art, it cannot take the place of the children's personal experience in making art works. Learning *through* the arts is the emphasis for arts education from infant to secondary school.

The visual arts in other curriculum areas

Before children learn to read or write, in fact usually before they start to associate print with meaning, they learn to 'read' and 'write' pictures. Drawing is the foundation from which pictorial (drawings) and graphic (writing) symbols develop. For young children in particular, drawing is a vital means of developing general concepts and understandings. Children continue to draw throughout the primary school years — and beyond — in order to clarify meaning. Drawing can be used, for example, to convey information in maps, diagrams, plans, graphs, signs and pictures across a range of


our house at South Hobart
our tint at Coles Bay with the clothes line
A map of our journey to Coles Bay There were lots of bends

subjects in ways often too complex for words alone. Drawing, then, is a way of analysing, reassembling, inventing, compressing and communicating ideas of distance, scale, shape or form.

But visual images involve far more than just conveying information. Although drawing and other visual forms can be used to advantage in other curriculum areas, such activities cannot be considered as adequate substitutes for a comprehensive visual arts program.

In the visual arts, the aim should be to foster each child's personal inner vision.

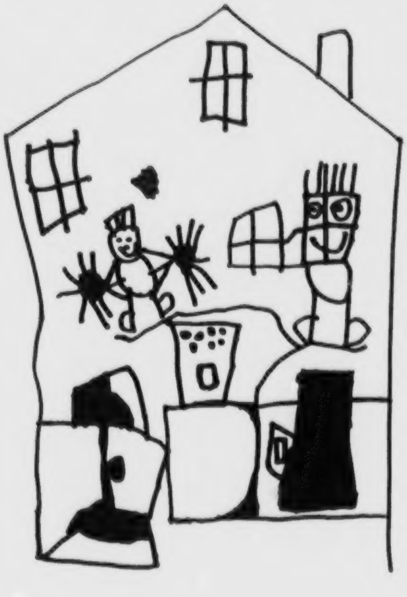
The individuality of artistic vision

The arts deal with what is individual and particular in human experience. As children work through their own experiences and reactions, they begin to see what it is they have in common with others. It is by coming to terms with their own experiences and then recognising that others have similar experiences that children begin to realise that human beings have many experiences in common. From this insight children learn to generalise about events, to discern cause and effect and to develop particular attitudes and values.

In the visual arts, the aim should be to foster each child's personal inner vision, to help each child to become confident and acquire the skills to make visual statements that are true to his or her particular way of seeing things.

It is important to remember that:

- each child is an individual;
- each child grows at a different rate;
- each child's interpretation of and reaction to experience is different, and each child's work will be different.



Children will approach the making of a statement in the visual arts in different ways. Some will handle new materials and tools with enthusiasm and vigour, others will seem tentative or even fearful. Some will tackle a problem by trying out several possibilities in quick succession and will not be dismayed by failure; others will be discouraged easily and fearful of failure. How children approach work depends on their previous experiences, temperament, personal preferences and the image they have of themselves.

When young children begin to draw, for example, they wield the pencil or crayon with great exuberance, clearly enjoying the physical sensations of movement and the visual impact of the marks they have made. Gradually children attach meaning to these early explorations. As they gain greater hand-eye co-ordination, these marks become recognisable graphic forms with a rudimentary resemblance to the labels that the children give them. Art educators have called these graphic forms 'schemas'. A schema symbolises, in an elementary way, some common object in the child's experience, such as 'house', 'tree', 'dog', 'Me'.

While the schemas for 'house', for example, by different children may all be recognisable as 'house', each will be different. Not only will the actual configuration of lines be different, but the size, the placement on the paper, and the intensity and variation of pressure with which the pencil or crayon has been used will differ. Further drawing experiences encourage children to look with greater perception and to elaborate, refine and develop their schemas. When children experience a well planned, continuous visual arts program they continue to enrich and expand their early schema and to develop a personal style.

Avoiding stereotypes

If children are constantly required to depend on someone else's outlines, they soon lose confidence in making their own graphic images.

When considering the personal nature of each child's viewpoint and consequently of each child's visual statement, it is easy to see why it is detrimental to impose quick, 'adult' solutions on children. It is by short cuts such as stencils, templates, outlines drawn by an adult, cut-outs or copying that adults impose their own views of reality on children. After constant exposure to such means it is no wonder that children say, 'I can't draw'. They have come to regard these stereotypes as the ideals to which they should aspire. They compare their own original work with such stereotypes and because they are different, they judge their own work to be inferior. If children are constantly required to depend on someone else's outlines, they soon lose confidence in making their own graphic images.

Artistic stereotypes are images that children repeat from another source *without real personal understanding*. Because children do not understand the stereotypes, they can only repeat them inflexibly and often incorrectly or inappropriately. A pervasive example is the M shape that represents birds in flight.

Just as in music and literature, so also in the visual arts: children should become aware of the best the world has to offer.

It is inevitable that children will be exposed to adult graphic images, many of which may be of poor artistic quality, so it makes good sense for teachers to expose children to high quality art works. Slides, books and reproductions are useful sources. Just as in music and literature, so also in the visual arts: children should become aware of the best that the world has to offer.

Children who are encouraged to develop their own artistic skills are much too interested in their own work to be side-tracked into copying images that are of no expressive value to them.

When choosing work books for use in other curriculum areas such as maths, science and social studies, it is important to ensure that the books selected do not encourage colouring-in, copying, cutting out or outlining of stereotypes.

The stereotyped images found in colouring books, video games and TV cartoons exert a powerful influence in most children's lives. The visual arts program will need to provide other influences and encourage children to develop their own personal style of image-making. The visual environment in which children work should exhibit the same principles of aesthetic design that children are learning to develop through their practical arts experiences.

A stimulating environment motivates children to express their inner vision, perceptions and feelings, in tangible and public forms.

Children, like adults, are greatly influenced by their environment, by what they see and hear around them. The school environment exerts a powerful influence over children's aesthetic development. The classroom environment in which they work is, for better or worse, a model of visual form. A stimulating environment motivates children to express their inner vision, perceptions and feelings, in tangible and public forms. Conversely, a visually barren environment or one in which visual things are not valued, will adversely affect children's visual sensitivity and development. This, in turn, will be detrimental to their aptitude for drawing and image-making in the arts.

Teachers can help children to assimilate an artistic vocabulary in contrast to many of the graphic symbols with which they are surrounded, by exposing them to work of aesthetic value in painting, drawing, sculpture, pottery, weaving and other visual forms.

STAGES OF DEVELOPMENT

Although each person's expression in the visual arts is unique, it is nevertheless possible to identify common patterns or stages in children's artistic development. A knowledge of these stages is essential for planning worthwhile, enriching, visual arts experiences for children.

Children usually move gradually from one stage to the next, with occasional rapid changes or even regressions to an earlier stage. When faced with new materials or tools, children, like adults, will sometimes revert to using schema of an earlier stage of development. They need time and opportunity to explore and experiment with anything new before they can absorb it into their repertoire of experiences and skills, because skill, during the time of exploration, becomes more important to children than communicating ideas.

Children usually move gradually from one stage to the next, with occasional rapid changes or even regressions to an earlier stage.

At any one time a child may demonstrate characteristics of several stages or use a variety of styles and techniques within a single day, a week, or a month. It is only when we look at a child's work over a longer period of time, rather than at a single piece of work, that we can gain some idea of where that child is in his or her development.

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While children's progress and development can be seen in every type of visual art form in which they engage, it has become traditional to use children's paintings and drawings in particular, to identify particular stages in their development.

It is useful in studying children's development in the visual arts to identify five stages, as follows:

- learning to manipulate
- experimenting with symbols
- using symbols
- discovering realism
- learning representational skills

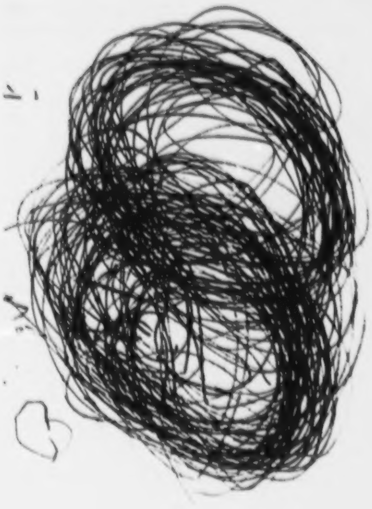
The main characteristics of each of these stages are described in the following pages.

'We teach the children in school that two and two make four, that Paris is the capital of France. They must also be led to know what they are!'

The youngest child must be told 'Do you know what you are? You are a marvel. You are unique. In all of the world there is no other child exactly like you.'

(Pablo Casals, quoted in H.I. Kirk, *Pablo Cassals*, Hutchinson, London, 1974, pp. 551–2.)

LEARNING TO MANIPULATE



Characteristics

At this very early stage:

- children's art work reflects their growth — psychological and physical;
- young children use colour spontaneously, often reflecting their mood, favourite colour or interest of the moment, for example a mass of blue paint may represent a favourite toy;
- the richness and variety of exploratory marks made at this time will influence the quality of later work.

Other features of this stage include:

Exploratory marks or 'scribbling'	The child exuberantly makes marks, clearly enjoying the physical activity and is excited by the marks left on a surface, e.g. paper.
Playing	The child plays with materials in an apparently random fashion.
Control	The child has little visual or muscular control, then as the child gains some hand-eye control, the work becomes more purposeful and rhythmic. Circular patterns begin to appear. The child is able to repeat some patterns and begins to draw with intent.
Naming	The child begins to name scribbles which to others may be unrecognisable.

Implications for the classroom

Sensory experiences

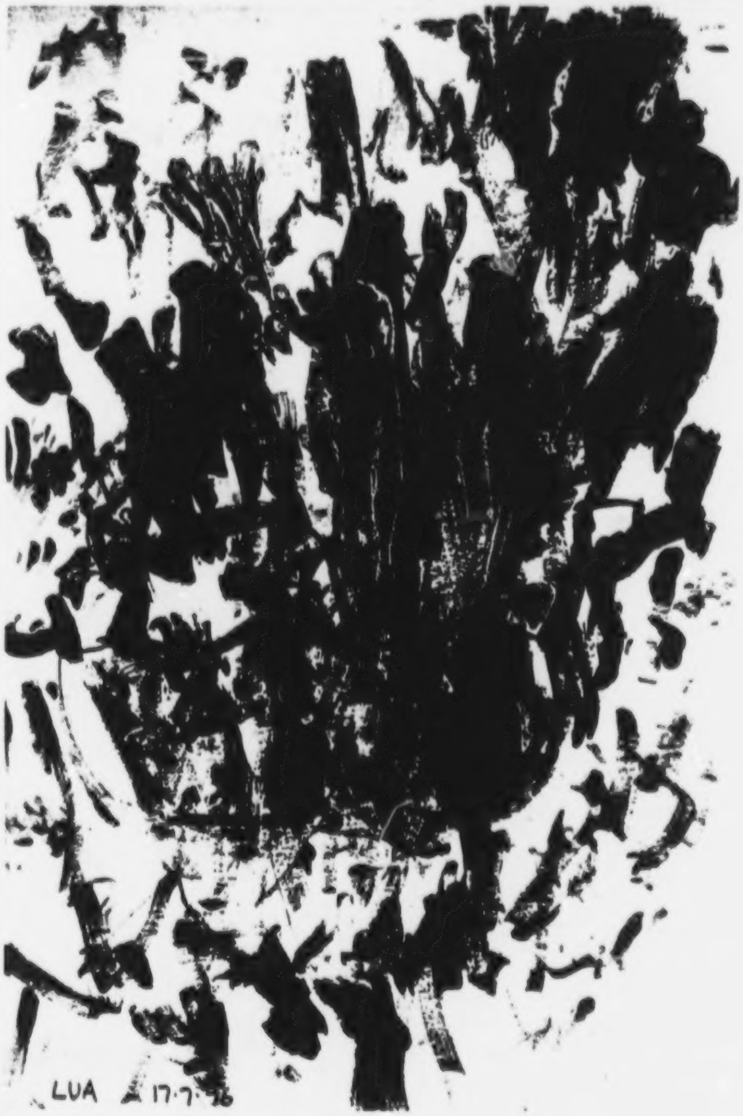
At this stage children are even more open, responsive and impressionable than at other times, and therefore a rich visual and tactile environment is essential.

Looking, talking and listening

- Children should be encouraged to look, touch and talk about their surroundings and objects of interest.
- Some children may not yet be naming their exploratory marks and drawings and they should not be pressed to do so.
- When children do name their drawings, the topic raised by the child should be discussed.
- The teacher can help the child to recall personal experiences and imagine other events, as they talk together.

Materials and tools should:

- be well organised and attractively displayed to invite exploration;
- be able to be used freely without the intrusion of technical difficulties;
- encourage the use of strong contrasts, for example black felt pens and white paper, or paper of different sizes and colours.



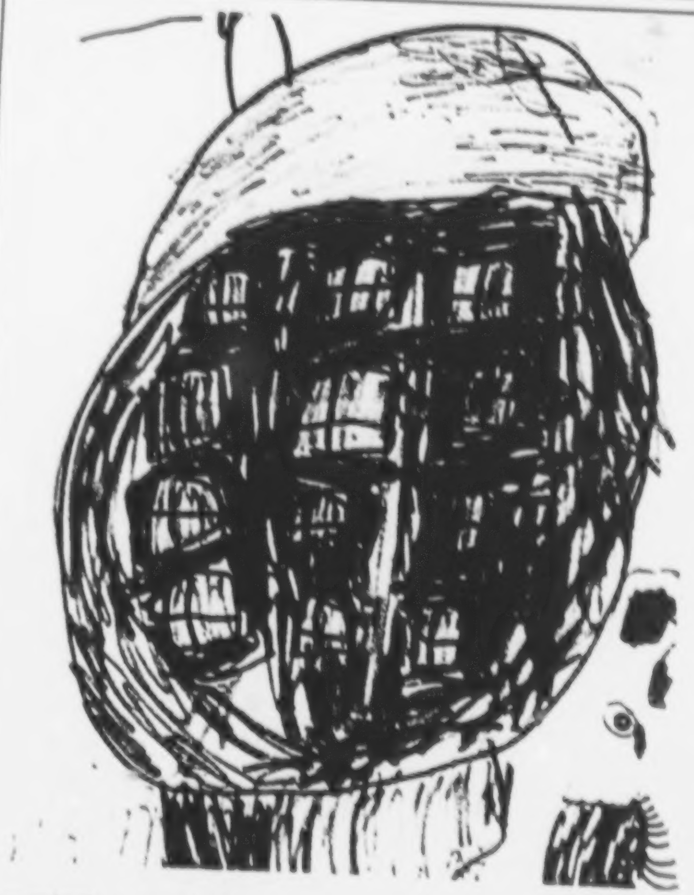
Time

There are likely to be wide individual differences in the amounts of time children spend on their work.

Giving help

If a child is having difficulty or asks for help, the teacher might suggest another tool or material or a different way to manage a tool. The teacher should not draw or paint for the child.

Children should be encouraged to have confidence in own work and not copy from other sources.

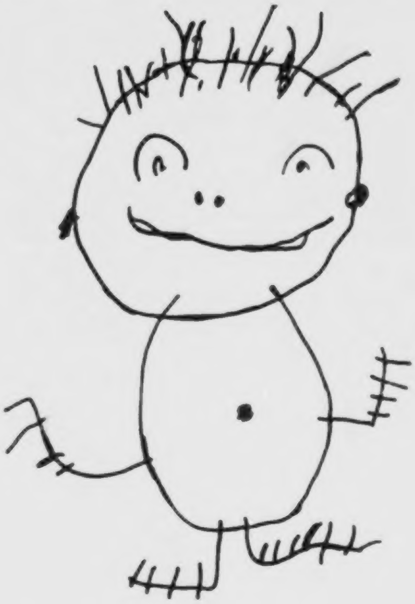


Increasingly, recognisable schema are developed, and the representations change constantly and rapidly as the children's understanding grows.

Children begin to rely more on geometric lines and shapes and to exaggerate objects or parts of objects or people with whom they are emotionally involved.

The children also begin to show increasing co-ordination of imagery, and greater attention to relationships between objects. (Previously, spatial organisation has been related to self and has shown little logical order.)

Towards the end of this early symbol-making stage, children begin to use various devices such as X-ray pictures and transparencies to show what is known to exist although not actually seen from a particular viewpoint, for example tables are shown with four legs, even if only two are actually visible. Children have also developed 'schema' (recognisable symbols) for a number of objects, for example 'person', 'tree', 'house', 'dog'. These schema are usually repeated again and again; they are further developed and combined into pictures. Being able to combine two or more symbols that are related is a significant milestone in children's development.



Implications for the classroom

At this stage, children are extremely sensitive to the teacher's attitudes and actively seek approval. The teacher needs to convey the value of art activities and to share the children's interests and enthusiasms. A comprehensive movement and dance program is valuable at this stage to stimulate an awareness of the relationships between parts of the body. This awareness enriches children's art work.

Sensory experiences

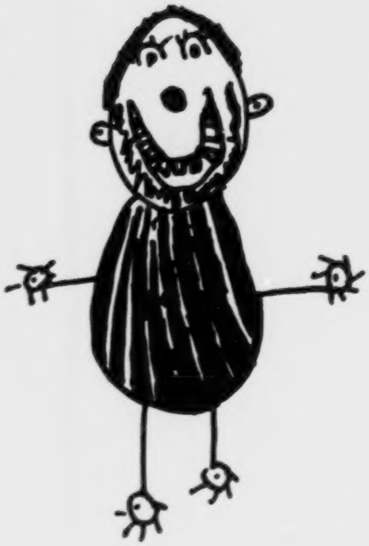
Children are eager to explore and they are curious about their environment. They need, therefore,a variety of experiences that will enrich their perceptions — experiences such as:

- looking at, touching and talking about things around them;
- feeling a variety of textures;
- walking on different surfaces;
- listening to sounds in the environment;
- identifying different shapes in the environment;
- using their bodies to carry out a variety of movement patterns and rhythms;
- talking about what they notice, think and feel.

Viewpoint and individuality

Children see themselves as being at the centre of their world and will therefore perceive and represent their impressions from an egocentric point of view. They may not yet be able to consider the viewpoint of others.

Children need to know that the teacher values the fact that each person and each person's work is different and to know that they are not being encouraged to conform to one pattern.



It is important not to criticise children's schemas or choices of colour, or to suggest that the choices are wrong but the children will need to be encouraged to look carefully and discuss what they see.

Children's interests and experiences are the most effective source of motivation for making visual images.

Materials and tools

The teacher needs to give children ample opportunity and encouragement:

- to explore materials and tools;
- to use them flexibly;
- to experiment with colour;
- to talk about what they discover;
- to develop some degree of skill and confidence with one type of material or tool before moving on to the next.

Safety

Children should learn to observe basic rules relating to safety and to show consideration towards those with whom they are working. Some tools and materials may need particularly close adult supervision.

Giving help

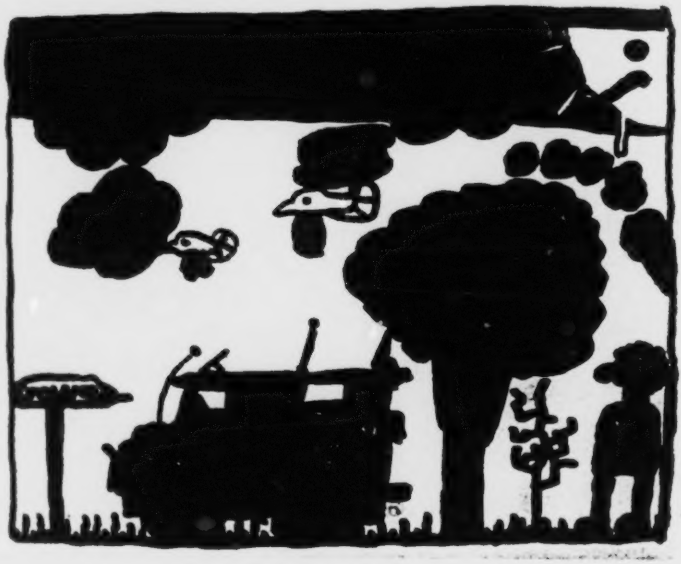
When asked for help, the teacher needs to ask open-ended questions that will encourage children to solve their own problems.

USING SYMBOLS

Characteristics

During this stage children develop many inventive and logical solutions in order to represent increasingly complex ideas, feelings and experiences. A child may, for example, represent different time sequences and locations in one drawing in order to tell a story, or portray a sequence of actions, or connect different locations.

Children's work reflects the vividness and intensity of their personal imagery, which is often based on vicarious experiences from stories, television and movies. The range of themes in children's narrative drawing widens.



Development of earlier schema

Children begin to draw what they observe, rather than drawing from mental images, so they modify and develop earlier schema.

They start to show a concern for precision and detail in both two- and three-dimensional work.

In this stage children will experiment in order to find recognisable ways to represent body parts, facial features and clothing.

They also begin to refine schema and to decide what to emphasise or ignore, for example a child may exaggerate important parts and neglect or omit unimportant or suppressed parts, or invent a symbol for common parts.

Spatial awareness

Children are now able to represent objects clearly and in some logical relationship to one another. Children become aware of order in spatial relationships and begin to use a number of techniques to represent and define space. These include:

A base line — to which everything appears to be attached or anchored. The base line usually represents the ground, and a strip of sky is often included. In landscapes the base line is often curved to represent the terrain, for example a hill or mountain. The use of the base line is a graphic two-dimensional solution which, for the child at this stage of development, adequately represents relationships of objects in the real three-dimensional world. As the child progresses, multiple base lines will appear.

'Folding over' — Children draw scenes as though they were at the centre of the scene. These drawings can be better understood by folding them in half.

A mixture of plan and elevation — Children use elements of both to represent space.

Transparencies, expansions and distortions — These features are still used to some extent but their use declines during this stage.

Representing distance, depth and size

Children are not yet concerned about representing distance or depth, and tend to avoid overlapping of objects. They appear to be unaware that different planes can be used to produce a feeling of depth and space.

Relative sizes tend to be shown when the children try to demonstrate a logical or functional relationship, for example a door will be drawn big enough for the figure in the picture to walk through.

Skills

Children are able to use a variety of tools with some skill and control; they show curiosity and interest in exploring new materials and techniques.

They choose colours more objectively because they have discovered the relationship between colour and object.

They may tend to repeat the same colour for particular objects and still have personal colour preferences for particular objects.

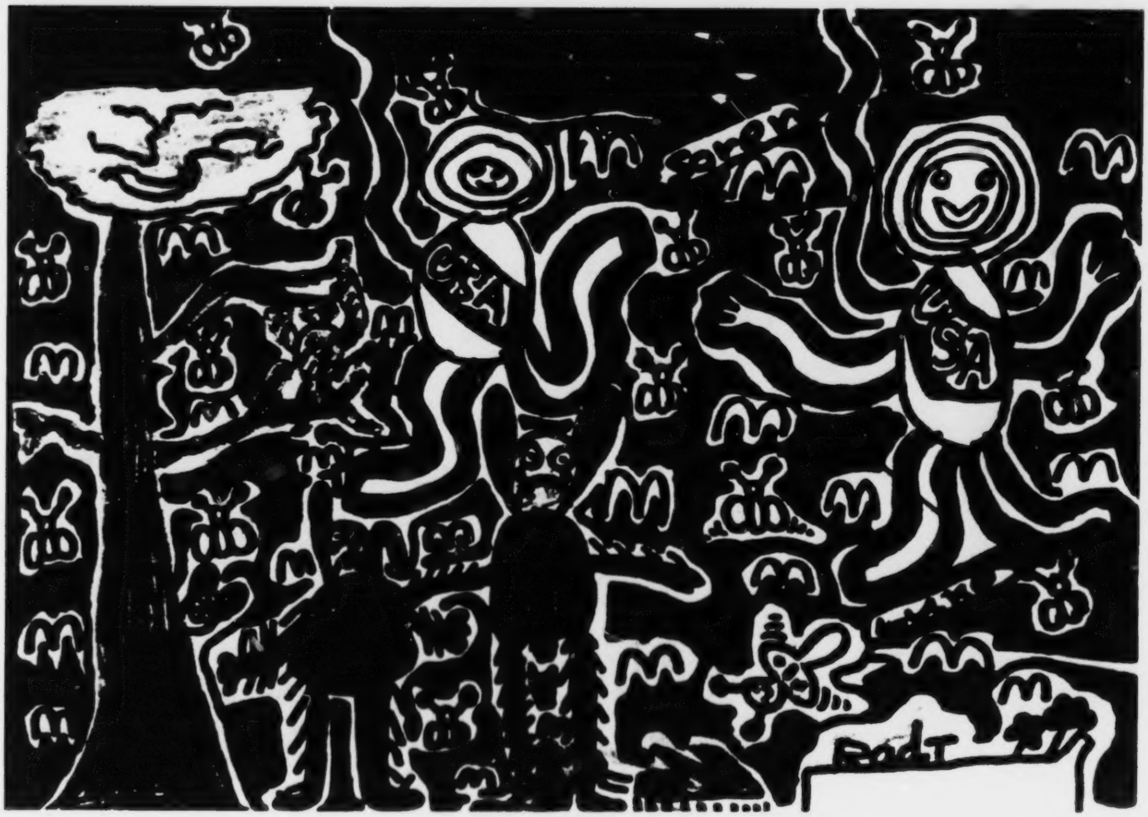
Children can also use repetition, particularly for decoration. Their work often reflects an innate sense of design and rhythm with interesting repetition of form.

Towards the end of this stage, children are beginning to decide what to express, and to select material accordingly, to use the visual arts to express strong feelings in a socially acceptable form, and to be critical of their own work.

Implications for the classroom

Sensory experiences

Children should have further opportunities to explore different environments, creatures and objects, both familiar and unfamiliar, in order to stimulate their interest. During this stage children are searching for pattern and structure in their environment and by



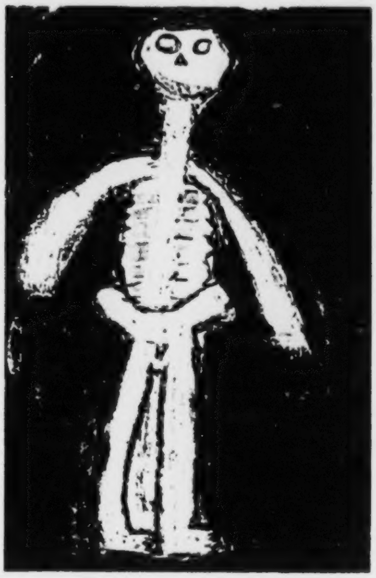
being encouraged to use their senses, children:

- learn to make detailed observations of natural and constructed environments;
- learn to make fine visual, tactile, kinaesthetic and auditory discriminations;
- become aware of the subtler colour differences;
- become aware of similarities and differences of pattern, form and structure.

Individual style

Children need encouragement to value their own work and to develop their own ideas in their own style. When challenged to solve problems with materials and tools, children begin to discover their own style, to develop confidence in their own abilities and they are not attracted to activities such as copying and tracing. Remember that children are still mostly interested in personal topics, particularly those that are based on some sort of action. The children should be encouraged to express these interests of personal emotional significance.

Remember too, that teachers should provide a stimulus to invite close observation, to facilitate the recall of earlier experiences and to provide a focus for concentration. Children should be encouraged to respond to the stimulus in their own ways.



Looking, talking and listening

Children should have opportunities to discuss their feelings about and involvement in experiences that motivate their work.

They will learn about cause and effect as they discuss experiences that involve sequence in space and time. Children will also benefit from discussing their reactions to and opinions of the work of adult artists, viewed as reproductions in the classroom or during visits to artists' studios or galleries.

Note: Although any formal teaching of the basic elements of line and tone should be avoided, children should be encouraged to identify these elements in their own work and to notice how adult artists have used them. When children are encouraged to look more closely at objects in their environment and at the work of adult artists, they learn to use colour and tone with greater subtlety.

Materials and tools

The teacher can help children by encouraging them:

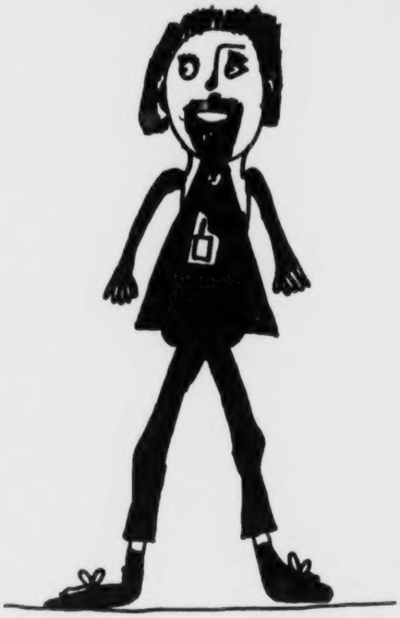
- to explore new ways of using familiar tools and materials;
- to develop their own techniques;
- to use one medium for a reasonably sustained period of time so that they become skilled and proficient in its use;
- to select the most suitable materials for a particular form of expression.

Giving help

The teacher should be quick to note when children need help and suggestions with techniques. Unless they are given help when they seem to be floundering and frustrated, children may become discouraged.

Note: At the end of this stage, provided children have experienced a well-planned and consistent arts program, they will have come to regard the visual arts as another 'language' that they can use with some confidence to express strongly-felt emotions and reactions in a socially acceptable way.

DISCOVERING REALISM



Characteristics

At this stage children move towards a form of expression more closely related to the real world, although they are still a long way from adopting an objective, naturalistic viewpoint. This is often a period of exciting discovery and achievement when children find that they can represent ideas and feelings visually.

Children also attempt to represent a wide range of subjects at this stage. Many show a particular interest in animals, especially horses, and in machinery and cars. Work is still based largely on the children's own experiences. Many children now enjoy working with others on group projects.

Schema and representations

Children are able to break away from existing schema and to solve representational problems by using techniques such as a 'bird's-eye view' or even by combining both profile and front views in a single figure to represent a particular idea. Parts of a drawing retain their meaning even when separated from the whole, and geometric shapes no longer suffice. There is a tendency to include a lot of detail in those parts of drawings that are particularly significant for the child. When drawing human figures, children often find earlier schema inadequate; for example, they may now wish to show gender differences in clothing and hairstyles. They may attempt to show figures in action, and want to include more detail than previously. This can result in a loss of feeling for action so that figures look rather stiff.

Spatial awareness

Exaggerations, omissions and other deviations tend to disappear and children become highly critical of earlier X-ray or 'fold over' techniques in the work of others. They may use some distortions of shape or colour for emotional effect. The exciting discovery of *overlapping* occurs and objects are no longer placed in a line but are represented in terms of their relationships to each other.

Although there is still limited perception of distance, spatial concepts have developed to the point where the child can reconstruct objects in relation to two- and three-dimensional co-ordinates and can therefore produce pictures that show the *beginning of perspective*. In paintings, the sky usually extends to the horizon.

The children begin to think more three-dimensionally in sculptural work using clay, plaster and wood. Work with all materials is based on closer observation than previously.

Other developments

Children are more sensitive to similarities and differences in colour and tone, and when encouraged to experiment with colour, they begin to use more shades of a colour. Although there is a move towards a closer visual relationship between colour and object, there is still little attempt to show effects of light or shade,or the gradations of colour in one object.

There is now a conscious awareness of decoration and pattern and some children begin to plan the overall composition of their work in advance.

Self-criticism

Children become increasingly critical of their own work. It is essential that they should experience a challenging visual arts program that gives them opportunities to develop a sufficiently high level of skill, so that when viewing their own work critically, they will not become discouraged.

Note: Many adults who have had no further visual arts education tend to draw in a way similar to children at this stage.

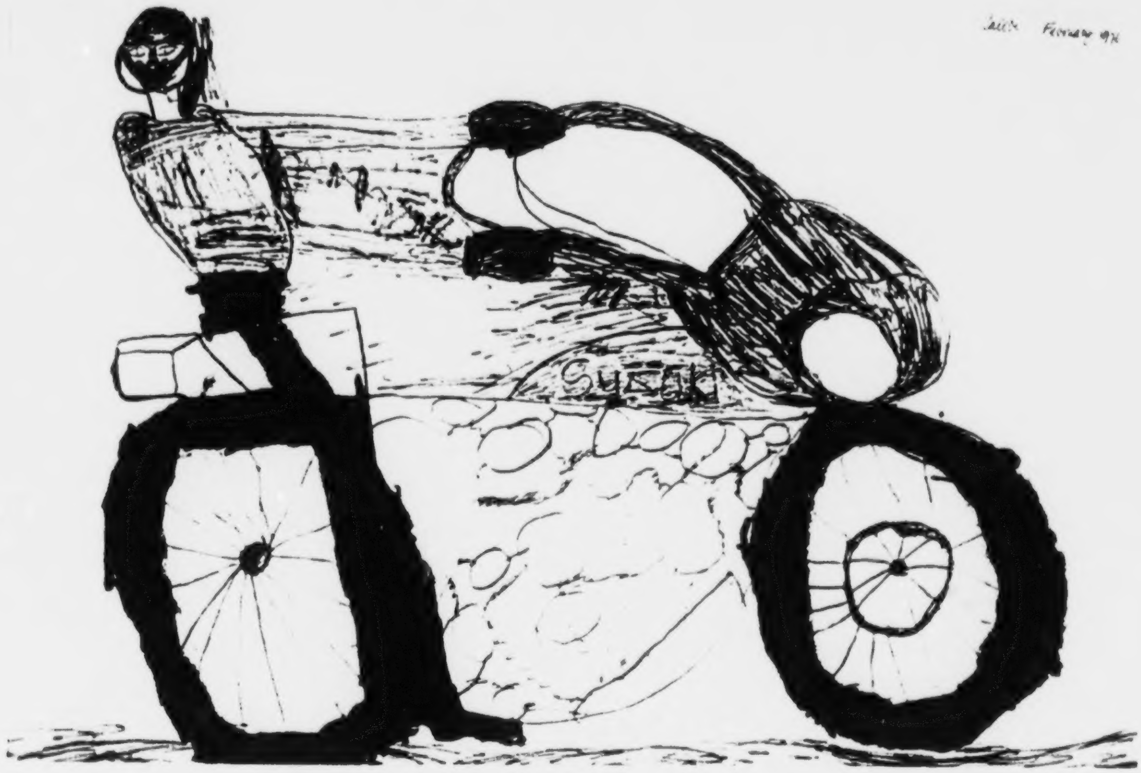
Implications for the classroom

Sensory experiences

Use children's interest in collecting things to encourage them to notice subtle qualities, differences and details of objects. Many children develop an interest in and a feeling for particular aspects of the environment, for example insects, marine life, machines or clothes. These interests are powerful motivators for making visual statements. Collections of objects that highlight a range of subtler similarities and differences (for example a collection of cogs and wheels from clocks, or a group of shells or bottles) will excite, interest and develop observational skills.

Looking, talking and listening

Children's interest in the environment and their feeling for it can be used to encourage their awareness of harmonious relationships in the visual world, and to stimulate their interest in design. The teacher can point out examples of overlapping, different planes and the way the colour and appearance of things seem to change when viewed from a distance. This is particularly appropriate when children ask questions related to these aspects or express dissatisfaction with their own work.



Children should be encouraged to share their insights and discoveries with one another. For example, during exploration of materials and tools they might share their discoveries with a partner and learn from one another.

Visits to artists' studios generate enthusiasm and interest. They give children opportunities to watch an artist at work and to discuss materials, tools and techniques.

Visits to art galleries and opportunities to see good reproductions of art works enable children to identify and discuss:
- choice of subjects
- selection and use of tools
- tools and techniques
- the artist's point of view
- the society and culture reflected in the work.

Materials, tools and skills

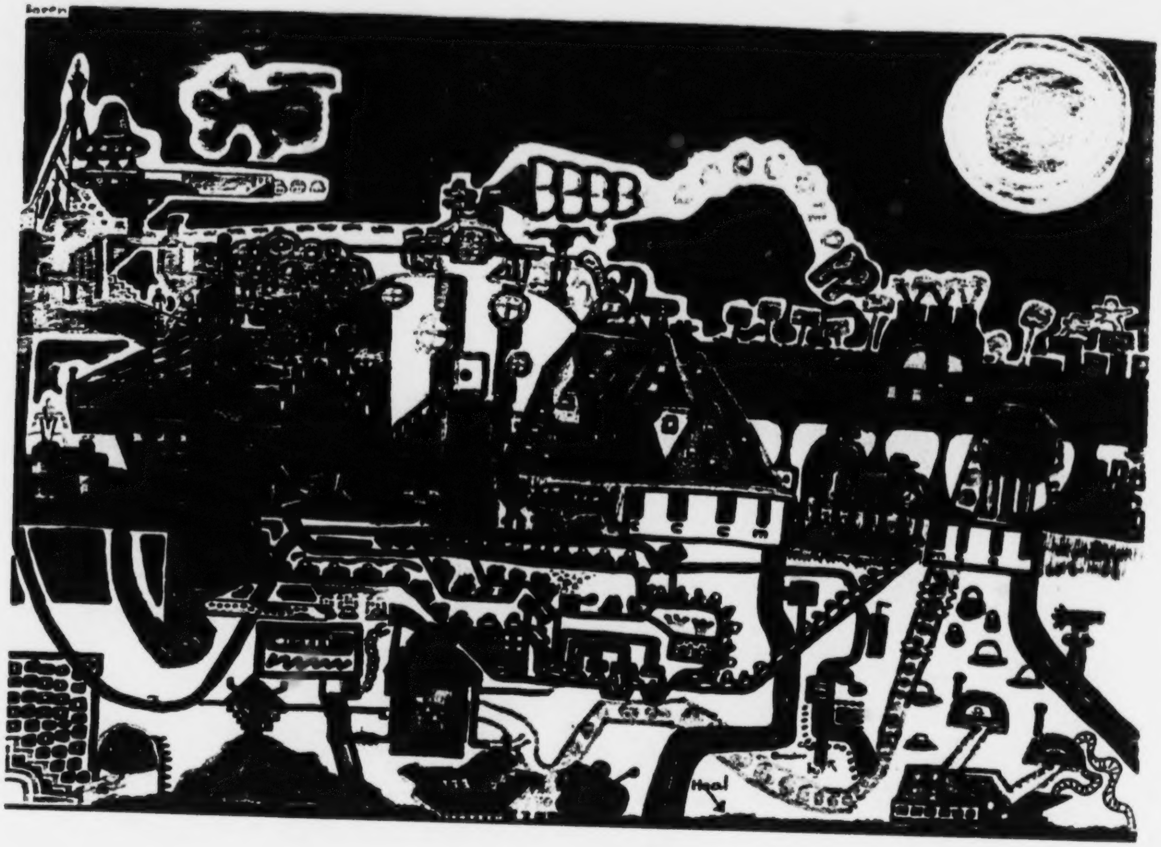
Children should be encouraged:
- to focus on particular qualities and attributes of materials, for example on paper and its properties;
- to develop skill in using tools and materials;
- to develop and use their own perceptions of and reactions to colour;
- to apply their observations of relationships between objects in their environment to the design of their own work.

Individual and group work

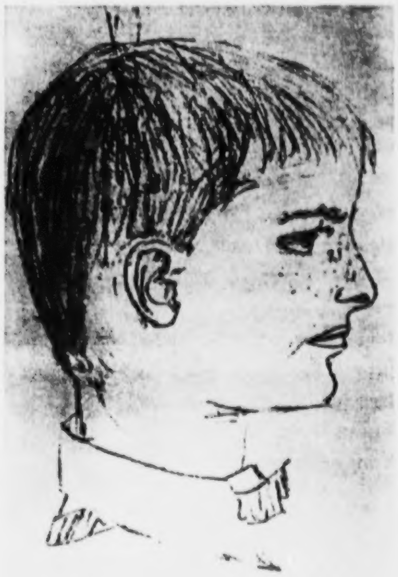
It is important to help children to avoid superficial copying by discouraging imitations and conformity to a pattern, and to avoid commercial 'kits' and short-cut devices that will destroy children's confidence and incentive to go on developing their own skills and ideas. The teacher should continue to encourage each child to have the confidence to express his or her own ideas and impressions. In particular, children should be encouraged:

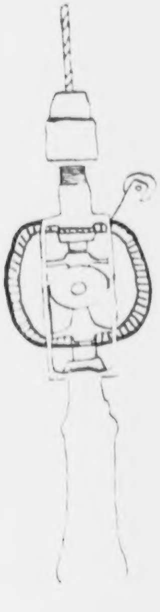
- to express their own reactions to colour;
- to express the strong feelings and emotions that are a feature of children's development at this stage in their work;
- to have confidence in their ability to work out a solution to a problem, knowing the solution is likely to be different from those of their peers;
- to rely on their own judgment and ideas, and develop a positive self-concept;
- to develop a range of skills and to learn new techniques.

Children often enjoy working together on group projects. When they express this desire the teacher may need to help organise the project and, by questioning, help the children to plan their work.



LEARNING REPRESENTATIONAL SKILLS





Characteristics

This is a crucial time in visual arts education. Children may place greater importance on finished work than before, and more readily express dissatisfaction with their own work. They may be more cautious in responding to new materials and experiences, preferring to work with materials that are familiar, and to represent exactly what is seen.

Self-criticism

Children's critical sense often develops in advance of their ability to draw and paint. It is often at this stage of pre-adolescence that verbal and written communication become more important to children, especially if their culture favours those forms.

If children have not experienced a continuous well-planned visual arts program, they may become negative or impatient about their work and see a big gap between their mental image and its eventual representation, i.e. between what they wish to achieve and their perceptions of the finished work. When they lack confidence and skills, they tend to play safe and produce stereotypes rather than hold to their own personal style. If their earlier arts experiences have been inadequate, children may cease being significantly involved in the arts. However, if children have been encouraged to develop their skills and personal style, they can be helped to weather this self-critical stage, when they become aware of the differences between adult work and their own visual images.

Subjects and interests

Clear individual, group and gender differences show up in the choice of subject matter.

An interest in 'doodling' and fancy lettering is now apparent.

The human figure is of great interest and children enjoy drawing from a human model for short periods and using clay to sculpt a human form or head.

They also enjoy inventing cartoon-like and satirical drawings of the human figure and the influence of favourite television programs is evident.

Schema and representations

Earlier schema have often disappeared by this time and the child is more aware of overall design.

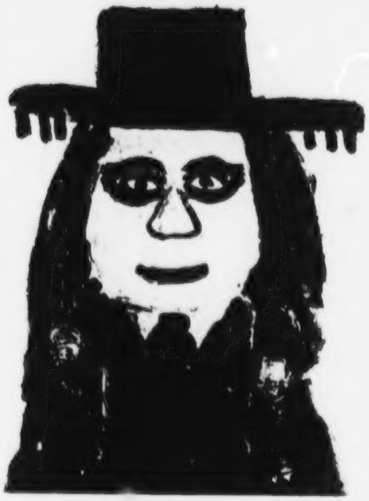
Drawings of the human figure tend to have exaggerated gender characteristics, such as muscles and curves, and joints of limbs are shown.

Figure-drawing includes detailed depiction of hair-styles and facial features. Clothing is shown with folds and other detail.

Background detail is given more emphasis, sometimes to such an extent that the background may become confused with the main objects in the composition.

Spatial awareness and other developments

Awareness about the reduction of size in distant objects increases and children begin to develop some accuracy in representing this.



Visual devices such as overlapping objects and variation in tone and colour are used to represent depth.

There is a gradual development of linear perspective.

Light and shade and their effects on colour are better understood.

Textural effects are used increasingly in a desire for greater realism.

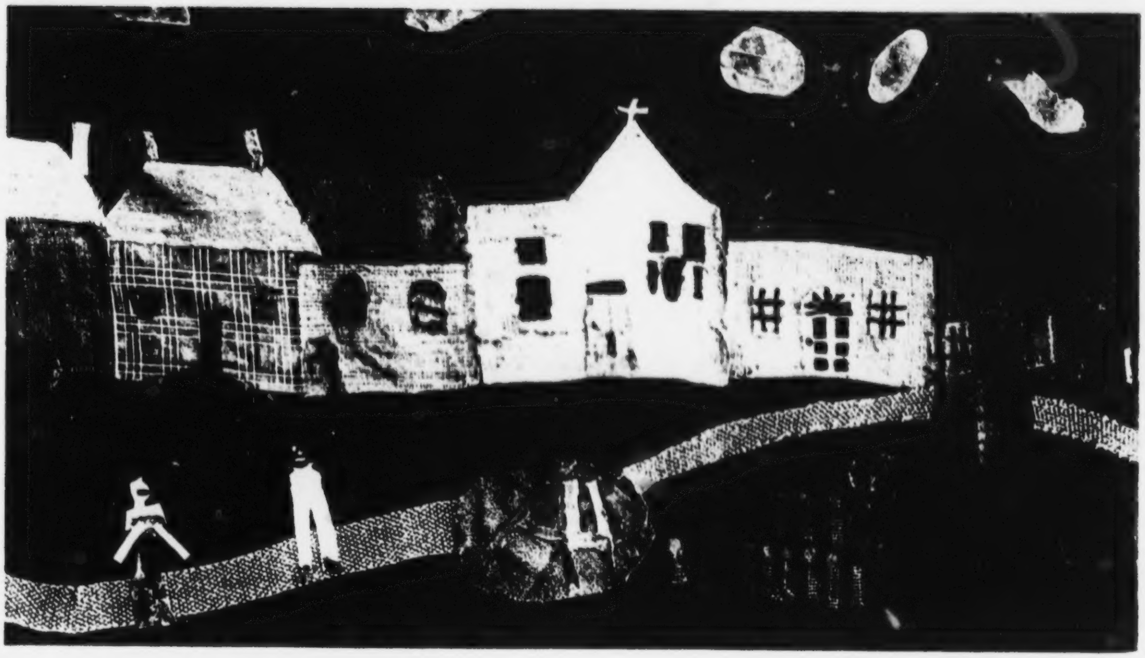
Implications for the classroom

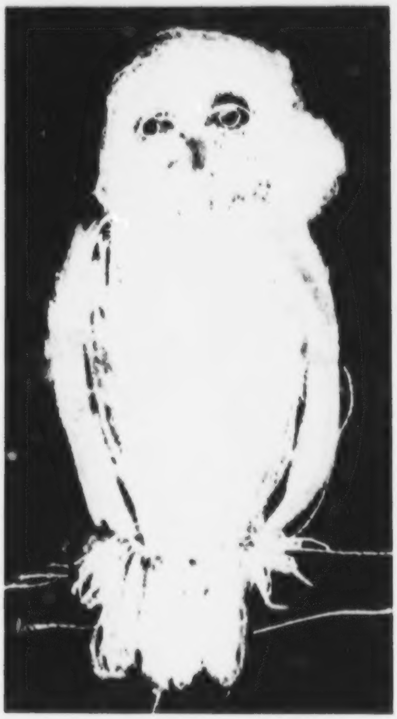
Teachers need to be aware that the children's developing maturity and changed social expectations have encouraged new and often more realistic perspectives of the world. When attitudes arise which indicate that sex or group stereotyping is inhibiting variety and individuality of expression, teachers need to help children to discuss these attitudes frankly and to see their restrictive implications. Half-hearted attempts and use of stereotypes or copying should be seen as indications that the program is not meeting the children's needs and that it should be reviewed.

Individual style

In order to ease the transition from childhood to more adult representation, the children need:

- to discuss problems of colour and design in their work;
- to be supported and encouraged in the development of their own personal styles and individuality;
- to be helped to plan their work, to be listened to carefully, and to be treated with respect;
- to be provided with practical problems—especially the less motivated children; for example, making a three-dimensional construction with a moving part.





Looking, talking and listening

Children need opportunities:

- to develop an understanding of design in the natural environment; to look at, examine and discuss shape, pattern and texture and to use their observations in designing their own work;
- to develop greater awareness of design in hand-made and industrial products, with particular emphasis on function and its effect on design;
- to observe people in a variety of activities and situations;
- to become more aware of the effects of light and shade on colour;
- to see and discuss the work of artists, past and present, and to learn about their lives and the society in which they lived;
- to visit art galleries, museums and artists' studios to view and discuss a range of contemporary work in a variety of visual arts, for example ceramics, printmaking, photography, sculpture and weaving—as well as painting and drawing;
- to become familiar with — and be able to use comfortably — the accepted terminology associated with the elements of design and skills of the visual arts — through their own work and through observing and discussing the work of others.

Materials and skills

Children need opportunities to:

- adapt and experiment with forms and patterns they have become aware of in their observation of natural environments and objects; for example, adapting forms and designs through sculpture or photographic enlargements;
- portray light and shade, and positive and negative space;
- manipulate scale, working with very large and very small materials, for example by transferring individual drawings to a group mural and having to alter the scale of the original drawings;
- use one kind of material to express a range of subjects or to concentrate on one subject but represent ideas about it in a variety of materials;
- learn techniques and skills that will help them to overcome problems they have perceived in their own work.

Children clearly indicate a desire for competence at this stage and need adequate instruction in skills and techniques as well as good models of design. They should make sufficient progress at this period to be able to cope with their developing powers of self-criticism.

Children often become convinced that there is a right and wrong way to do things and that human action is governed by rules. They want to know and apply these rules to their work. As they mature, they will begin to take a less rigid view. However, it is crucial that children's strong curiosity to know how things are done is recognised and satisfied.

TEACHING THE VISUAL ARTS

The teacher's attitude

How teachers teach, and how they evaluate their teaching, their program planning and the children's work, will depend on their attitudes to the visual arts in the curriculum. Attitudes develop as a result of experience and some teachers may have had little experience of effective visual arts programs in their own school days or during their tertiary training.

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The most effective way for teachers to discover the value of the arts in the curriculum is through their own experience with the materials and tools that children use in the visual arts. This does not mean that teachers have to be experts in the arts, but some experience gained in an effective staff development program gives teachers a better idea of the value of the visual arts and makes them more confident teachers. Through their own experiences, teachers become aware of the demands that the visual arts make on personal resources. They learn that in making visual images the maker has to marry materials and skills with the idea that he or she has in mind. There is constant blending and adjustment of materials and ideas, each element enhancing the other as they contribute to the final shape.

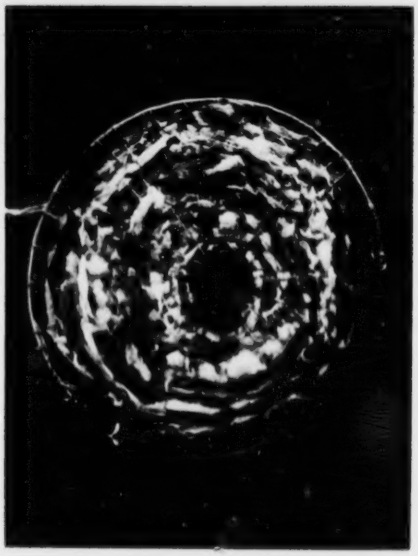
Staff development programs can help teachers to become aware of:
- the value of exploring ideas and feelings through a visual medium;
- the value of exploring materials and tools to make their own discoveries and to develop skills;
- the challenging nature of materials and tools and the range of skills required;
- the decisions and judgments that have to be made;
- the thinking, memories and emotions that are stimulated while working;
- the time needed to complete work;
- the pleasure of carrying work through to a satisfying conclusion.

The teacher's attitude towards any aspect of the curriculum will inevitably be detected by the children and affect their attitudes to their work. The teacher needs to be able to generate enthusiasm, to motivate the children and to share and respond to their interests and enthusiasms.

The final section of this book discusses teaching strategies that many teachers have found useful in planning, implementing and evaluating successful visual arts programs in their classrooms.

Teaching and learning — a cyclic process

In most of their undertakings, children and adults tend to proceed on a cyclic basis; they plan an action in the light of previous experience, carry it out and observe the consequences — what worked and what did not — then they adjust their plans and try again. As they act and react in these ways, they make unexpected discoveries, suffer disappointments, make mistakes, or take exciting leaps forward in insight and understanding. Children proceed along these lines in their learning, and teachers proceed in the same way in their planning and teaching.



When children are challenged to explore materials they realise that experimenting is an important part of the process of making visual images.

When the teacher selects a focus for an activity, he or she does so in the light of the children's interests and their stage of development. At other times the children will select their own focus. When children are challenged to explore materials they realise that experimenting is an important part of the process of making visual images. Then they begin to initiate their own explorations of materials and so refine their skills.

The essential factor in the process, for both teachers and children, is reflection. This includes allowing time and opportunity:

- for children to share their insights and discoveries informally with one another;
- for children to reflect on their work with the teacher;
- for the teacher to observe the children's reactions to the organisation of the activity and also to observe the way in which the children use the medium to express their ideas.

Reflection occurs throughout the process. The teacher is constantly re-evaluating learning objectives and adjusting the planning to capitalise on children's developing skills and interest. The children are constantly observing and reflecting upon what they are able to do with materials and the effects that can be achieved.

Basic areas

The visual arts as they appear in the school curriculum, can be grouped in various ways; one useful classification suggests seven basic areas, namely:

Drawing
Painting
Construction (three-dimensional work)
Modelling (clay and other pliable materials)
Fibre and fabric
Printmaking
Collage

There are no hard and fast rules about what children can and cannot manage and it is important not to underestimate children's abilities.

Practical information about materials, tools and some teaching ideas are given in the leaflets that accompany this book.

In some of their work children will combine materials and techniques from different areas: in collage, for example, using cardboard, paint, paper and threads, or by combining drawing and painting or drawing and printing techniques. In some schools, photography and making videos will be part of the visual arts program.

The visual arts draw on a very wide range of materials and tools suitable for children at different stages of development. A high degree of skill or physical strength may be required to manipulate some materials, and so they are best introduced at a later stage.

There are no hard and fast rules about what children can and cannot manage and it is important not to underestimate children's abilities. By introducing new materials and tools from time to time, the teacher will be able to challenge the children to extend and develop their skills.

At one time it was considered appropriate to provide only large brushes and crayons for very young children, but it became obvious that this actively inhibited the development of finer detail. Now teachers have discovered that the work of even very young children is greatly enhanced by giving them a range of tools and materials similar to those given to older children. Materials traditionally used by younger children, for example large wax crayons, can also be used effectively by older children.

The elements of visual art

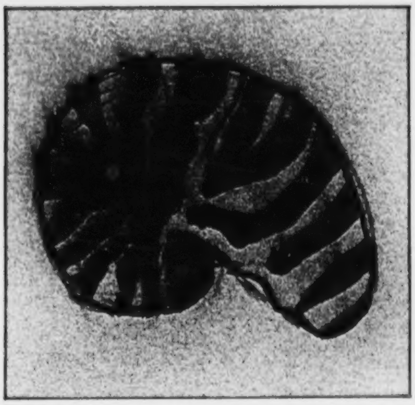
Throughout their explorations children become aware of and learn to manipulate the elements of visual form, namely:

line
tone
colour
shape
texture

They learn to combine these elements and to use contrast, repetition and subtle variation to achieve a variety of effects. Children using pen and ink might explore different ways of holding the pen to make marks and lines of varying thickness and pressure. By means of this exploration, the children become aware of the possible uses of line, for example to create textural effects. Then they discover that line can be exploited to express their ideas. Similarly, as children explore colour, they become more sensitive to the subtle variations of colour and tone.

An integrated program

Children benefit from a program that acknowledges the contribution of all the arts to their growth and development, and in which the arts are an integrated part of the school day. The various interests that develop from other curriculum areas and from the children's experiences, are powerful motivators for expression in various art forms.

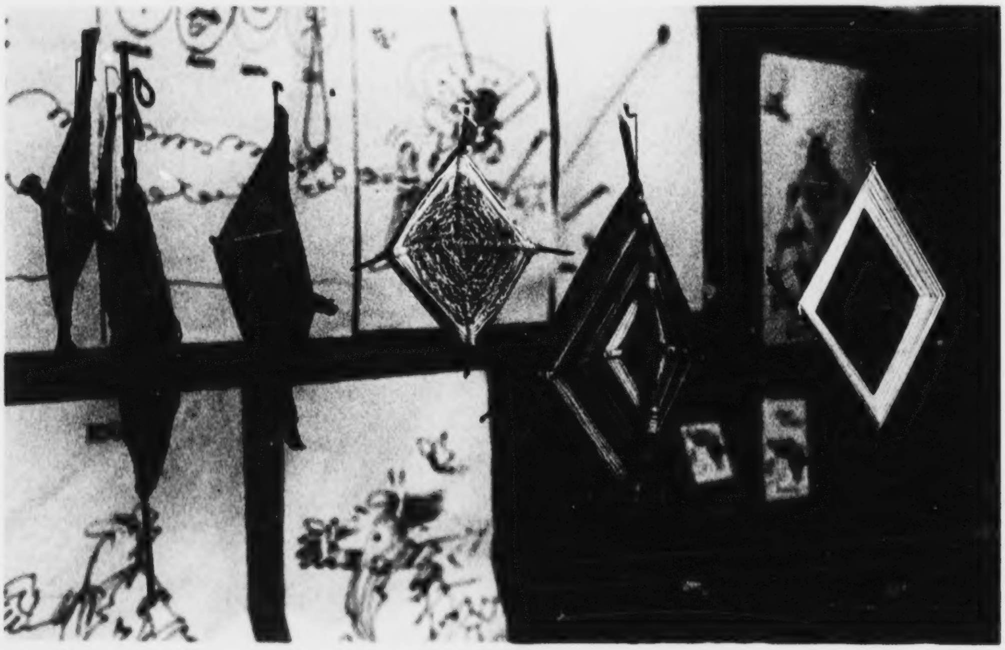


It is necessary to provide adequate time for an activity — and to give opportunities for reflection.

When natural links are made across expressive areas, the children have opportunities to move from one art form to another, developing a particular idea or pursuing a special interest. It is necessary to provide adequate time for an activity — and to give opportunities for reflection. If learning is viewed in an integrated way, rather than as a collection of separate areas, the allocation of time to various activities need not be a major problem.

Within the program of arts activities, there are opportunities for a variety of visual arts experiences. In each activity the children will have various choices and decisions to make. Sometimes choices will be narrowed down by the teacher to promote exploration at depth; at other times children will initiate work according to their own motivation and interest. The program should, therefore, allow for times when the children:

- look at and handle objects, and observe animals and people in an effort to see afresh;
- explore new materials and tools through a series of specific challenges and observe the results;
- respond to a stimulus set up in the classroom, provided by the teacher or the children;
- choose the art form or materials in which they wish to work;
- choose to represent whatever aspect of an experience is most important to them; or to concentrate on line, shape, colour or texture when responding to a stimulus;
- choose to work alone or in a small group on a self-initiated project without adult help unless they ask for it;
- have the opportunity to work alongside an artist or craft worker;
- see and discuss the work of acknowledged artists of their own time as well as the art works of other times and cultures.



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When planning excursions, it is important to include visits to art galleries and to artists' studios.

When planning excursions, it is important to include visits to art galleries and to artists' studios, where children can see and discuss a broad range of art work. Relatively few children see, or are made aware of, visual arts during out-of-school time.

By means of exposure to visual works by artists, past and present, children become more responsive to visually aesthetic forms. Most children respond to the more obvious graphic signs in advertising, magazines and television, but unless they are exposed to art works, they may find such visual images too unfamiliar or complex to make a positive response. Through their commitment to their own work, as well as exposure to the work of acknowledged artists, children become discriminating makers and viewers of visual art.

Planning an activity

The planning for any particular activity arises out of the teacher's observations of the children at work, the work itself and what children say about their work. In this way the teacher will be able to get some idea of each child's stage of development and interests. The teacher is then able to decide on:

- the major purpose or aim of the activity;
- a range of materials and tools (appropriate to realising those objectives) from which the children will make individual choices;
- a stimulus or starting point (or how to interest and motivate children);
- specific challenges that will enable the children to focus upon the learning objectives;
- organisation of the children (including which children are to be involved);
- organisation of work-space, tools and materials;
- a realistic estimate of the time necessary for the children to work to a satisfying conclusion, *including time to reflect on their work.*

Purpose

When choosing a purpose or focus for learning, the teacher is, of course, aware that there are likely to be unexpected and unplanned learnings, as well as understandings and insights that cannot be identified at the time, but which may surface later.

The teacher asks the question, 'What do I hope that the children will learn or gain from this activity?' and then selects the stimulus, materials and tools, and devises tasks that will help the children to concentrate on the purpose of the activity.

In choosing a purpose for any activity the teacher may decide to highlight some aspect or element of visual form, such as the use of line, contrasts of tone, shape, colour or texture. Or, with a series of preliminary activities, the teacher may focus attention on materials and the use of tools.

Stimuli or starting points

In order to motivate children to work in the visual arts, the teacher often uses a stimulus to attract their attention and provide a focus on objects, events or ideas. Children must be able to make an honest response to a stimulus and to express their personal viewpoint and feelings. An effective stimulus is one that helps to build and clarify concepts, refreshes the memory, or arouses curiosity, speculation and imagination.

For one particular teacher, a tree uprooted by a storm provided an excellent learning experience. Thoughtful and sensitive discussion occurred about its roots, their purpose and the intricate design of their structure. The children felt the roughness of the bark and the texture of the leaves. They discussed the way that the trunk and branches tapered in diameter. This experience made a marked difference to the children's later representation of trees.

There are various kinds of stimuli that are especially useful in motivating children to make visual statements, and some of them are described below.

Excursions into natural and made environments. The children should carry a notebook and pencil for making quick sketches and notes. Where possible, the teacher (or older children themselves) might take photographs, usually close-ups, to which the children can refer later. While on the excursion, the children might be asked to observe patterns, shapes, colours and textures; and to compare heights, widths, thicknesses of lines, light and dark areas. The teacher might also draw their attention to horizontals, verticals, diagonals, curves and points of intersection.

Still-life arrangements or displays of objects. By placing a still life (an arrangement of one or more objects) in the the classroom, the teacher can provide direct experiences with a wide variety of objects. The arrangements should be kept simple, particularly for young children. Objects might include prepared animals and birds from the museum, shoes, shells, musical instruments, fruit, vegetables, plants, bicycles, typewriters, kitchen utensils, tools and machinery parts. When children are working from a still life, the teacher might invite them to search for details such as nodules on vegetables, or screws, rivets or washers on tools or machinery, and encourage the children to include these details in their work. It is also useful to suggest that some children may consider drawing only part of the still life, or make it larger or smaller than life-size. Changing the size of the drawing may also involve changing the size of the paper. It is useful to remember that changing the type and colour of the paper will invite a fresh approach.

Animals. Pets that children bring to school make excellent subjects. These may include rabbits, guinea pigs, mice, dogs, fish, kittens and caged birds. The children enjoy touching, feeding and watching animals and the teacher should draw attention to distinctive features such as curly or straight hair, erect or floppy ears, claws, feathers, scales, eyes and teeth. Children can be encouraged to paint, draw or model the animals.

Portraits. The human figure has always been a popular subject for artists. Children enjoy making a self-portrait and it is useful to have a small inexpensive mirror for each student to use. Again, it is valuable for the teacher to draw the children's attention to the various features. A portrait can be made of part of the head, the whole head, head and shoulders, the torso or the whole figure. Unusual and beautiful work can be produced by making portraits of hands, feet, arms or legs. Portrait making can be varied by having a teacher, the principal or another adult pose for the children. If one of the children is to serve as a model, interest can be increased by adding a colourful or striking item of clothing such as a hat, or a background of drapery.

Talking and listening (discussion, poems, stories). Verbal stimulation can often be used in conjunction with direct experience, for example to recall an excursion or a personal experience. It can also be used to speculate about the future and to arouse the imagination. Discussions, storytelling or reading aloud should be relatively brief and to the point. The idea is to give the children a clear focus while still leaving time for their response.

and Koala
Black Beauty
The Adventures
Sarah Anderson

Audio-visual aids. By taking advantage of the unique characteristics of artistic reproductions, photographs, films and other aids, the teacher can provide motivation that cannot be obtained through direct experience, discussion or stories. The most useful aids are reproductions or photographs: they do not require a darkened room or special equipment, they can be displayed for any length of time, they enable children to see great works of art in approximately their original form and they can be used in a variety of ways.

Materials and equipment. Artists have always found that materials and tools are exciting, especially if they are new and different. Experimenting with and exploring the possibilities and limitations of materials and tools are among the most provocative and stimulating adventures in the early years. It is important to choose new materials and tools to introduce to children on the basis of the children's stage of development and past experience. But it is equally important to encourage children to discover more about the properties of familiar materials and tools.

Stories written by the children. The children's own stories are powerful motivators for drawing, painting, printmaking and collage. Making illustrations for their own stories challenges children to consider the type of materials and the sorts of information, or the kind of atmosphere, they wish to convey. They also need to consider problems of size and scale. Further details can be found on the leaflet *Children's illustrations for their own work.*

Challenges

The beginning of exploration is free play, not only for very young children but for anyone confronted by unfamiliar materials and tools. Children need opportunities to play and experiment with materials before they can be expected to use them purposefully. The danger, however, is that if children are allowed to remain at that stage, they frequently either lapse into repetition or become bored with the activity. Free play with materials, especially in the case of older children, needs to be followed by specific challenges designed to help children to discover the characteristics of the materials they are using.

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Challenges are open-ended invitations to explore the properties of materials and different ways to use tools. The challenge is a way of focusing children's attention on a particular area and of stimulating their curiosity. A challenge may be as simple as exploring the variety of marks and lines that can be made with a soft black lead pencil, trying out different ways of holding the pencil and perhaps two or three different types of paper or several kinds of pencils. This might lead to selecting and using some of the discoveries made about tools and materials to draw a chosen object, or part of an object. As children explore and experiment, they develop skills and control of the medium in which they are working. The exploratory process goes on continuously. When children have explored printmaking materials and tools in one grade, it is not the case that thereafter they have no need for further exploration of printmaking. They need also to explore different methods of printmaking, different techniques in using tools and materials and to extend their knowledge of printmaking. Through continuous exploration and inquiry children gain mastery over the medium and confidence in using their discoveries to express their own ideas. Throughout this process, the aim is to help children to develop sufficient mastery over materials and tools so that these become a medium through which they can communicate their own feelings and ideas.

As children explore and experiment, they develop skills and control of the medium in which they are working.

It is important to note that some tools can cause injury and that children must be taught to observe basic safety rules. Exploration with such tools must be controlled and carried out under close adult supervision.

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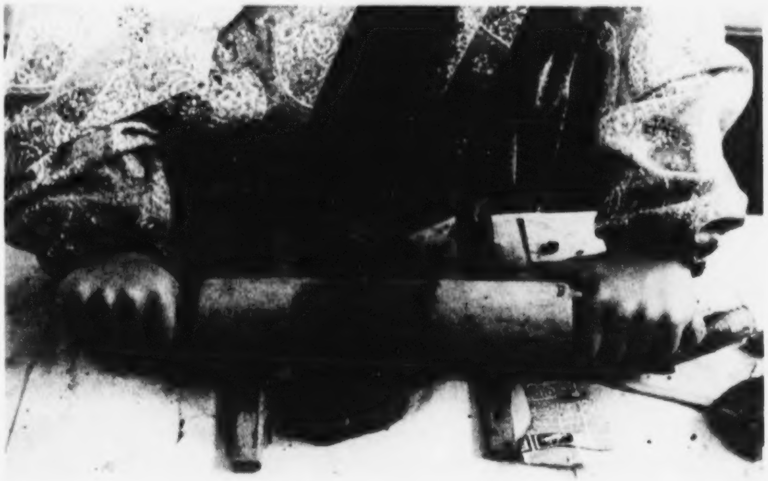
Another aspect of exploration is the opportunity to share discoveries with others. The teacher can suggest that the children show a friend —or someone working near them — the colours they have mixed, the lines they have made or whatever solutions have been discovered.



One teacher has explained how she encourages children to explore materials at depth, develop their visual perception and share their discoveries:

> I set out an area with selected materials and write two or three challenges on cards. During the morning, small groups of children spend time exploring materials in response to the challenge. Then, during the last half-hour before lunch, all the children come together with their work to discuss and share what they have discovered. They talk about what certain colours, patterns or shapes remind them of and any ideas they have had for further exploration. The next day, I set up a stimulus or starting point that will encourage them to use their earlier discoveries to express their own ideas. And they try out new ideas and make new discoveries as they work.
>
> Reflection all through the process is so important — not just at the end when the work is finished. That's why I try to spend a few minutes with each group while they are working, asking questions and encouraging them.

This teacher explained that she would periodically set up the classroom for a number of visual arts activities and have all the children involved simultaneously. There would also be times when the children's work was entirely self-motivated.

> When they work entirely as they please, it gives me a good opportunity to see the development of skills introduced in earlier exploration. I get an idea of what they can do and where they are in their development, and what areas they might explore next.

Organisation

There are various ways to organise visual arts activities depending on the teacher's purpose and style of teaching. Whatever organisation or grouping is selected, there are basic matters that make for success in classroom arts activities. These include:

- careful organisation of materials and tools;
- insistence that children should put things back where they belong;
- adequate cleaning up equipment;
- insistence that children learn to clear up after themselves;
- sensible protection of floor or furniture for some activities, to make cleaning up easy;
- periodic revision of tools, materials and their organisation by the teacher, to replace supplies and discard poor or worn tools.

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With good organisation of materials and encouragement to develop acceptable work habits, children become more self-reliant and self-motivated. If a child, already motivated by some experience, wishes to paint, readily available equipment and familiarity with the ground-rules of self-help and tidying up will enable the child to work in a self-reliant way, so the best possible use can be made of incidental stimuli and spontaneous events.

Individual and small-group organisation

When materials and tools are well organised and accessible, children can work at visual arts activities individually or in small groups. When the children are encouraged to work in a self-reliant way, the teacher is able to give close attention to one group or a particular child, or to introduce new materials or techniques to a small group while the rest of the children work in other curriculum areas.

The teacher may wish to organise small groups to work from a common stimulus, for example an animal. Children may choose, for example, to work in one of four areas that the teacher has set up previously:

- one area set up with a variety of drawing material,
- another area set up for painting,
- another area set up with clay,
- and a fourth area set up with materials for printmaking.

Small groups may also be organised for work in depth over a period of time with a limited range of materials, for example work on drawing materials. The children may initially work in four or six groups at areas set up with materials and tools to explore, for example:

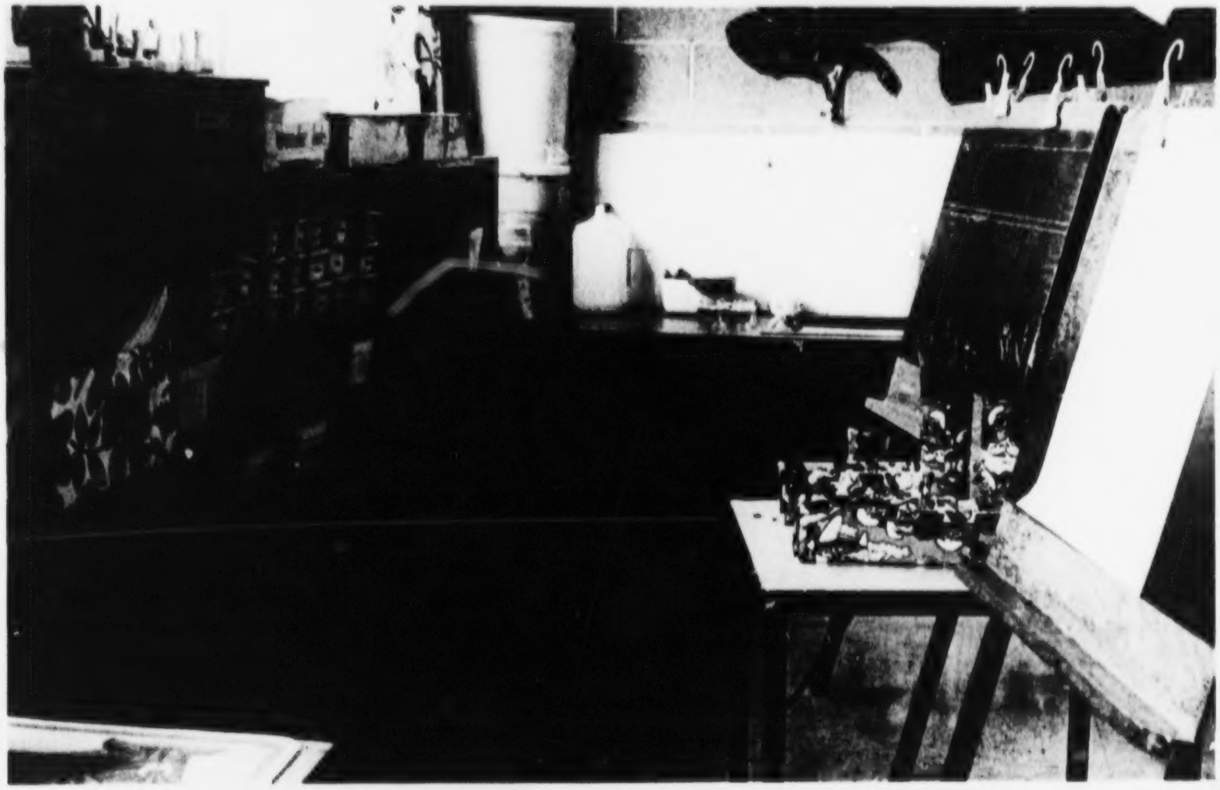
- a variety of lead pencils
- conte and charcoal
- chalk pastels
- wax crayons
- felt-tipped pens and biros
- inks

Groups could be rotated so that all the children would have an opportunity to explore these drawing materials. Subsequently, the children might be encouraged to extend the exploration of materials they particularly enjoyed or to combine materials, working individually either at a prepared learning centre or in their own established work area.

The learning centre

It is useful to set up an area on which materials and tools relating to a specific activity are set out attractively. Suggestions for exploration (challenges) may be written on a card nearby. The learning centre may be used:

- to cater for the needs of a specific child, or several children;
- to give further opportunities for newly acquired skills and recently introduced processes to be practised;



- to introduce new materials or tools;
- to give children opportunities to use newly acquired skills to express their own ideas or to experiment with combinations of materials.

Each flat surface is a circle
2 edges
rfaces

Sharing and reflecting

Discussion and sharing of discoveries takes place intermittently throughout the exploratory process. It is essential to allow time for this to happen and to allow for a time of reflection either at the conclusion of the activity or soon afterwards.

As children reflect on their work, the teacher might encourage them to consider:

- feelings they were aware of as they worked;
- discoveries they made;
- problems they solved;
- difficulties they encountered;
- aspects they enjoyed.

The discussion would also focus on the particular purpose of the session, for example on the various ways different children have used line, shape, colour, texture or tone, in the work on display. The children would probably comment, too, on the different aspects or points of view that their classmates have chosen — and become aware of the fact that each person sees different things as being important.

The teacher's skill in asking open-ended questions is vital in helping the children to value their work.

Evaluation

Teachers often shy away from the term 'evaluation' or may have difficulty in coming to grips with the process. But the term 'evaluation' simply means judging the value of what has been achieved.

As the children and teacher discuss and look at the children's work, and as the teacher observes the children both while they are working and as they reflect upon their work, the teacher builds up a picture of each child's abilities, strengths, weaknesses and interests. Using this picture the teacher can help children to extend their control over the media of their choice so that they can express their own ideas.

As children work with the materials of the visual arts, the teacher is able to observe such aspects as:

- the skills that the children are developing or are yet to develop;
- the feelings, reactions and interests that are evident in what the children say and do;
- the social interaction, as children share materials and work space.

In addition, these observations will enable the teacher:

- to determine the success — or otherwise — of the planning and teaching;
- to identify which stage the children have reached in their development;
- to make the necessary adjustments to plans for subsequent visual arts activities.

Obviously it is impossible, even with adult help in the classroom, to make detailed observations of all the children in each activity. But many teachers find it valuable and practical to make brief notes

about two or three children at a time, noting in particular what they say about their work, their feelings and ideas, and how they tackle a challenge.

The following questions may be useful in helping teachers to make notes of the children's responses and progress, and to answer the basic question, 'What has the child learned or gained from this experience?'

Skills

Which skills do I see the child using? (For example, mixing a desired colour, varying the quality of lines, using contrast.)

Which skills need further development?

Do the finished works show evidence of ingenuity, originality and the inventive use of materials?

Does the child show evidence of being able to make effective use of the elements of visual arts, such as colour, line and tone, as well as balance and contrast in design?

Attitudes and commitment

Is concentration sustained, intermittent or poor?

Is the child confident and eager to express ideas in art materials?

Does the child appear to notice:
- colour in things around about?
- the way things feel to the touch?

Does the child:
- discuss ideas related to visual art?
- express his or her own ideas about things?
- work for longer periods of time?

Is the child self-motivated, independent, inventive and resourceful or requiring constant support and encouragement from the teacher or peers?

Does the child carry most work through the refining stage to a satisfying finish?

Has the child developed acceptable work habits, clearing up and putting away tools and materials?

Responses

(Use what the child says and does throughout the session.)

What feelings and reactions are evident?

What frustrations, disappointments, discoveries and successes are evident?

What indication is there that the starting point and challenges have — or have not — captured the child's interest?

How does the child approach the work, for example confidently, tentatively, randomly, or by reasoned inquiry?

What unplanned or unexpected learning seems to have taken place?

Does the child seem satisfied with his or her own work?

Relationships

Does the child voluntarily talk to others and show work to them?

Is the child willing to share discoveries with others?

Is the child able to work sociably with others, for example sharing tools, materials and workspace?

On group projects, is the child able to initiate ideas as well as being able to accept the ideas of others?

The teacher's own planning and teaching

(Refer to the purpose of the session.)

Has the child progressed or been stimulated — or was the chosen purpose inappropriate for this child?

Were the tools and materials suitable for the purpose of the session and the child's stage of development?

Were the instructions I gave to the children clear?

Did the classroom and the arrangement of workspace hamper or facilitate the work?

As well as a record — which may be kept on cards — of observations and anecdotes about each child, it is valuable to retain or record samples of each child's work over a period of time, such as a year or, preferably, several years.

It is possible to keep such records in the form of:

- a folder of samples of two-dimensional work,
- a collection of slides or photographs of two- and three-dimensional work,
- photocopies of work done in ink, pencil, biro or felt pen on A4 paper.

These records are valuable when discussing the children's progress and interests with parents, other teachers and particularly with the children themselves. Such information helps to illuminate the children's understanding of their own thoughts and feelings. When children are able to distance themselves from their work, they become aware of their own personal style. This usually occurs towards the end of their primary school years or during early secondary school. It is then, too, that they become more aware of the styles of other artists.

Display

Display is an important part of the classroom environment and helps to arouse interest and curiosity, so that children are drawn to look more carefully, to note detail, similarities and differences. It is important, therefore, that displays should be changed before the children begin to take them for granted. Often a brief informal discussion is helpful to draw attention to a new display, with an invitation to search for particular features, to touch and feel textures, or to use a magnifying glass.

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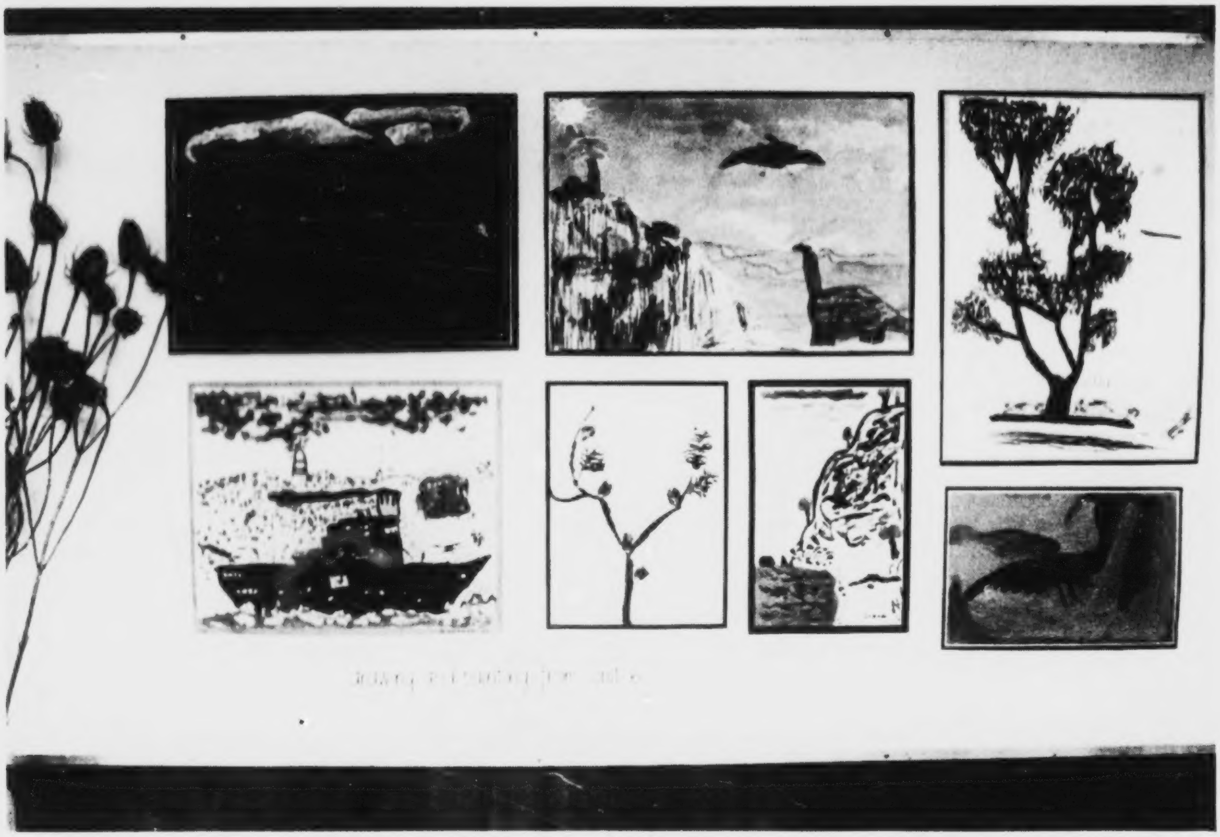
Displays can be of many kinds, such as:

- the children's own work;
- the work of acknowledged artists;
- collections of natural or fabricated objects that are chosen to emphasise some aspect such as pattern, colour variation, shape, or texture, or to recall a group experience, for example an excursion;
- an unusual object that is not immediately identifiable, for example, an old-fashioned sewing machine or part of an item of machinery.

COMMON SHELL



Wall displays should be at the children's eye-level, a factor often overlooked by adults and of particular importance for younger children. As far as possible, table displays should invite children to touch and handle the objects.

Attractive displays in the school, whether in the classroom, corridor or foyer . . .

- are evidence that the teacher cares about the children's environment and wishes to make it a stimulating, comfortable and welcoming place;
- are evidence of activity and learning;
- are a means of encouraging children and teacher to develop ideas together;
- become a starting point for discussion, speculation, further investigation and many forms of expression in writing, music, the visual arts, movement and drama;
- generate ideas and enthusiasm;
- make significant statements about standards, quality and aesthetic design (in fact the teacher illustrates, by means of good quality displays, the standards expected of the children);
- are an effective way to communicate ideas to others.

The main principles of good display are:

Purpose —	Have a definite reason for the display, for example to let the children see their own work displayed. This encourages them to revisit the work imaginatively, to remember how it was done and to think about how it might be approached another time. Other reasons for displays include sharing work with others; encouraging less confident students to develop a more positive self-image; presenting familiar objects in a new light, encouraging children to see them afresh; presenting objects that the children may never have seen before; and drawing attention to ways in which adult artists have used, for example, texture, tone, line or colour.
Simplicity —	Create a unified surface and a simple, uncluttered arrangement that will communicate the purpose or idea clearly.
Attractiveness —	Design the display so that there are areas of interest and areas where the eye can rest; in other words, a balance of harmony and contrasts.
Flexibility —	Recognise that displays change and grow as the children's ideas and interests change and develop. Displays are far more than an attempt at interior decoration: they should reflect the children's work and interests.

(Further notes are to be found in the leaflet on *Display*.)

Finding a balance

To sum up some of the ideas about teaching practice in the visual arts that have been suggested in this book, it may be useful to consider four questions that are often asked by teachers of the visual arts:

Should teachers just provide materials and encouragement, or should they teach?

Which is more important, the process or the product?

Should children's art be evaluated?

How can a teacher provide a 'wide variety of experiences' and at the same time treat any area in depth?

Should teachers just provide materials and encouragement, or should they teach?

The notion that children develop their art ability best when provided with materials and then simply encouraged to express themselves, has robbed many children of the means of improving and extending their visual art skills and abilities. This attitude, coupled with a random rather than a planned arts program, has resulted in numbers of children becoming frustrated and discouraged by their own inadequacies.

On the other hand, an attitude to visual arts education that stresses the learning of techniques and practising them mechanically, or applying rigid rules, is barren and damaging. While avoiding insensitive teaching such as this, teachers should not go to the other extreme of not teaching at all.

Children need to experiment with materials and develop skills so that they can express and develop their ideas. The point is that ideas without skills lead nowhere and that skills without ideas are barren.

Which is more important, the process or the product?

Some years ago the process whereby children made art works was often emphasised as being more important than the product. This

happened as a result of an earlier attitude that ignored the process. Consequently, the children's completed work was often judged by inappropriate criteria. Obviously both product and process are part of the same phenomenon. Both are important and inseparable.

But the process is not always understood and, in particular, the value of exploring materials in response to open-ended challenges is often overlooked. Young children in their earliest stages of development in the visual arts enjoy experimenting with materials and like to be left to play with materials as they choose. Most older children and even adults may want to play with materials, to get the feel of them and find out about them. This play stage is an important beginning to stimulating interest and gaining control over materials and tools.

The next stage is the provision of challenges to which children are invited to find their own solutions, to develop skills and to extend their understanding of what they can do with these materials and tools.

When teachers understand the process and observe children at work, they are able to view the children's work as a stopping place on the path of development rather than as an end product. Knowledge of the process also enables teachers to evaluate their educational goals and the effectiveness of the visual arts program as a whole.

Should children's art be evaluated?

Doubt about whether it is appropriate to evaluate or criticise children's art work stems from an earlier attitude that was often stated in something like the following form: 'Children's art is a special phenomenon; a child's vision is fresh and unsullied; we must simply accept and value what the child makes as being a manifestation of the child's unique personality and vision.' Now, while each child's work and effort must be accepted and valued, teachers can help children to improve what they are doing and to progress in their ability both to work sensitively and to use tools and materials more effectively.

When the process by which art works are made is understood, it is possible to make a more accurate and perceptive evaluation of each child's work.

How can a teacher provide 'a wide variety of experiences' and at the same time treat any area at depth?

The confusion that exists about what is meant by 'wide variety' has sometimes resulted in trivial arts experiences. The children may use paint and paper one week, clay the next, fibre and fabrics the week after that — and so on, without the experiences building upon one another. Obviously children need time to explore the possibilities inherent in one medium before passing on to the next and time to acquire necessary skills and confidence in handling materials. Each medium and newly introduced material makes particular demands on children, therefore they need time to experiment and explore the properties of that material before being able to express ideas through its use.

Exploring and experimenting is not something that is done once and left behind. The comment, 'But they did all that in grade 2!' reveals little understanding of the fact that exploration is a continuous experience. It is through purposeful and continuing exploration with tools and materials that children develop skills and acquire confidence to use these materials as an expressive medium.

Conclusion

The visual arts make an important contribution to the development of children's thinking, feeling and understanding. In the visual arts, children are continually refining their skills of observation, selection and problem-solving. As they learn to use a range of materials and tools, children discover that they have some control over their environment, that they can change and enhance it, that they can initiate events and that they are not merely the passive recipients of experience.

As they work with tools and materials of the visual arts, children are encouraged to look more closely at their environment, to become more observant of the materials and tools they are using and of their own work. An interest in their work leads children to take an interest in the work of recognised artists. In this way, children become more aware that the arts play a significant part in their own culture and society.

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BEST COPY AVAILABLE

SUGGESTED READING

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Marshall, S. *An experiment in education.* C.U.P., Cambridge, 1966.

Norling, R. *A young person's guide to art in Australia.* Macmillan, Melbourne, 1986.

Wilson, M. & Wilson, B. *Teaching children to draw.* Prentice Hall Inc., New Jersey, 1982.

GLOSSARY

collage. A term originating from the French word *coller*, to glue or paste. Selected materials were combined and glued to form a visually interesting design. Today the definition has been extended to describe any materials that can be assembled and joined in a variety of ways. Making collages gives children opportunities to extend what they have learned into new areas.

colour. The use of pigments in various forms (chalks and paints for example), to represent the coloured effects of light reflected from the surfaces of objects. Use of colour also includes the ability to represent gradations of colour that are caused by light, shadow and distance.

construction. Selecting, adapting, manipulating and joining materials to form a three-dimensional object.

design. The arrangement of the details or components that go together to make an art work. Design involves the use of contrast, pattern, balance and style.

elements. The components used in the making of a visual image: colour, design, line, shape, texture and tone. Children, through their experience in making visual images, develop skill in recognising and using these elements.

form. Form is shape translated into three-dimensional volume (e.g. a circle is a shape, the related form is a sphere). Form, in its wider sense refers to completed artwork: a successful interweaving of all visual components, theme, mood, technique, function, structure or organisation. The artist builds form using lines, tones, shapes, colours and textures.

line. A record of the movement and mark of a pen, pencil, brush and paint, thread, etc. on a surface such as paper, board, fabric, etc. The line takes on different qualities depending on the medium and tools used, and the purpose for using it.

pattern. An orderly recurrence of motifs, grouped and repeated in rhythmic progression.

printmaking. The process of transferring an inked image to another surface. Making prints gives children opportunities to explore the qualities of pattern, texture, colour and line.

schema. A drawing, painting or visual image of some kind that is developed and named by a child. The schema bears a recognisable resemblance to the object or person named.

shape. A closed two-dimensional figure delineated by a line or edge. Shape may be simple, like circles, triangles and squares, or as complex as the silhouette of a tree, a dog, or a human face.

space. The expanse within which all things are contained. The area occupied by shape is called positive space; the area between shapes is called negative space. In the visual arts space can be two-dimensional or three-dimensional.

stereotype. Artistic stereotypes are images that children repeat from another source *without really understanding them.* Because children do not understand the stereotypes, they can only repeat them inflexibly and often use them inappropriately. A pervasive example is the **M** shape that adults use to represent birds in flight.

texture. The surface of any article, natural or manufactured. Texture may be perceived by touch and/or by sight. Visual response to texture depends on the way a material reflects or absorbs light. Texture is comprised of distinct surface variations reflecting light in a way that conveys a tactile impression.

tone. A visual representation of gradations of lightness and darkness, with or without colour.

STARTING POINTS

The leaflets that follow in this folder outline practical details of materials, tools and some aspects of teaching practice.

They are simply intended to be starting points for your collection of useful information obtained from your own research, seminars, contact with the regional arts centres, and exchanging ideas with colleagues.

The leaflets provided here are about
- Drawing
- Painting
- Printmaking
- Collage
- Construction
- Modelling
- Fibre and fabric
- Display
- Children's illustrations for their own work.

We hope you will enjoy adding to your collection.

DRAWING

'I have learned that what I have not drawn, I have never really seen, and that when I start drawing an ordinary thing, I realise how extraordinary it is, sheer miracle.' Frederick Frank, *The Zen of seeing*.

DRAWING

Drawing is the basis of visual art. It is a means of communicating the way we see, think and feel. Children's ability to 'see' rather than just 'look' has to be developed. The richness of their drawing will depend on how carefully they have been taught to see. (See 'Perception and imagination' and 'Learning to see', in *The visual arts in primary schools.*)

Children's drawings range from simple to complex, and the degree of complexity depends on the skills the children have learnt. The development of their skills depends, in turn, on the quality and frequency of the opportunities they are given to explore and experiment with materials.

The potential for learning through drawing is enormous. Schools tend to emphasise knowing through words, and it is easy to overlook the power of vision in learning.

There can be many different kinds of drawing activities in a classroom. Some examples are described below.

1. Children at the early scribbling stage may be exploring marks on paper, while other children may be experimenting with familiar and new drawing materials.
2. As a stimulus for drawing, children can be asked to recall an experience. As they recall and visualise aspects of the experience, they interpret and clarify their ideas and feelings. Subjects might include 'Recalling a camping trip', 'Drawing your family', or 'Drawing yourself playing with friends'.

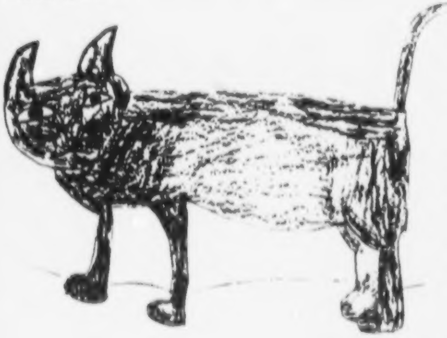
DRAWING

3. Imaginative, fantastic, futuristic, mysterious and emotional events can be a source of inspiration to draw, for example, a scary picture, robots or space creatures, or an angry or happy picture.
4. Drawing from close observation encourages children to analyse visually the properties and characteristics of what they are drawing, for example an animal brought into the classroom, a made object, a natural object, or people.
5. Drawing may also be used for other purposes, including
   - to identify and compare specimens in science;
   - to record observations, and in the process to observe more carefully and record more faithfully what they have seen (eg an exhibit at the museum);
   - to record a sequence of development (eg the growth of a plant, the building of a house);
   - to interpret and show understanding of films, stories, poems, plays, other written material, or visits to the orchestra;
   - to illustrate all types of children's published writing;
   - to communicate information (eg in maps, plans, and pictorial instructions).

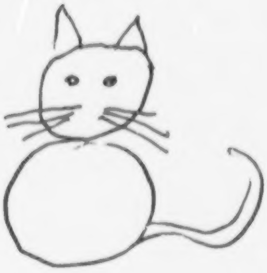
To help children progress in their drawing skills, the teacher needs to be able to observe and recognise where children are in their development, and the problems that are likely to confront them. (Stages of development are described in *The visual arts in primary schools.)*

It is the teacher's role to set a **focus for learning**, and where possible to use children's interests as part of this. Teachers can expand children's concepts of an object or event by using open questions that encourage close observation. For example, when children are drawing a cat, they might be asked to notice its shape, features, the texture of its fur, and so on. This will help children to become more visually discerning.

. . . so that they produce drawings like this . . .



rather than like this . . .



As children's skill in drawing from observation develops, it is necessary to focus their viewing so that they really have to look carefully and analyse a particular detail, for example the patterns on leaves seen with a magnifying glass or the different colours on the bark of a tree.

It is necessary for the teacher to provide drawing activities that will offer a specific challenge to children. These open-ended invitations to explore the properties of materials and the use of tools are a way of focusing children's attention. For example, the children might be challenged to find the best medium to represent the texture of cats' fur, or of dark stormy clouds.

Evaluation

Teachers can evaluate children's development by:
- observing children at work (see Primary Language Guidelines, *Children, language and the arts,* p.44);
- keeping samples of children's drawings that show changes in their schema and the development of skills;
- planning further experiences that will build on present learning, and lead to further change.

DRAWING

Children will draw what *they* know about the world, therefore teachers should expect a wide range of differences in children's drawings and should encourage children to develop their own personal style.

Tracing pictures, drawings around templates, copying from the teacher or colouring in outlines drawn by others are detrimental to children who are developing their own style and skills in drawing. (Refer to 'Avoiding stereotypes' in *The visual arts in primary schools.)*

MATERIALS

Basic

lead pencils — 2B, 6B
coloured pencils —formative
wax crayons
oil pastels
felt pens — thick, thin
Conte crayons — grey, sanguine, bistre, white, black
A4 white bond paper
A3 cartridge paper
MF butcher's paper — 380x510mm, 250x375mm
cover paper — assorted colours, 455x650mm

Additional

lead pencils — 4B, EH, HB
biros — assorted colours
crayons — 'Plastidecor'
Conte decor pastels or equivalent
Conte pastel pencils or equivalent
Alpha chalk pastels — colours, browns, greys, greens
chalk — white, coloured
inks — india, coloured
ink pens, reeds, feathers, sticks,
single felt pens in a variety of tones (eg flesh colours, forest greens)
charcoal — Faber Pitt or equivalent
charcoal pencils
A2 cartridge paper
MF butcher's paper 510x760mm

Suggested reading

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Goodnow, J., *Children's drawing*, Fontana Open Books, Great Britain, 1983.

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PAINTING

Paint is an exciting medium and young children love to use it. Their enthusiasm is captured by colour and the ease with which paint can be applied.

PAINTING

Painting, like other aspects of the arts, is the result of close interaction between ideas and skills and the development of both should be encouraged, with one stimulating the other. Painting activities can often lay the foundations on which the other visual arts are built.

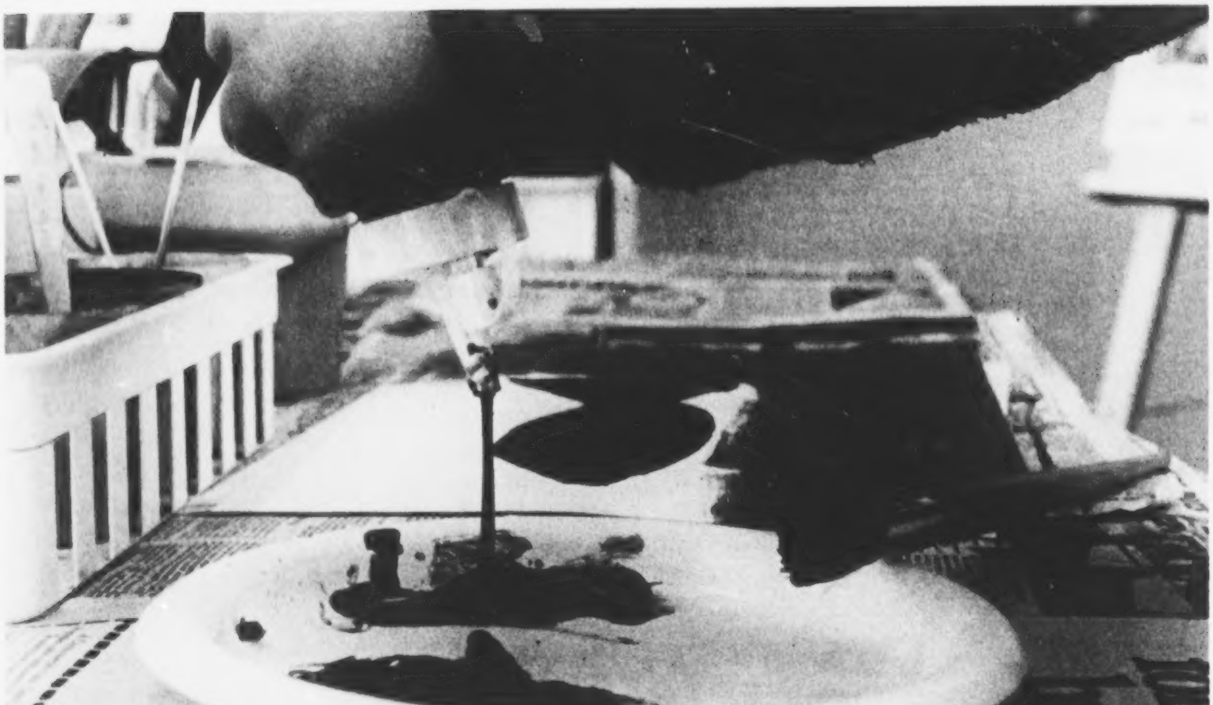
Children need opportunities to

- explore and experiment with materials and tools;
- respond to challenges that will lead them to develop skills in handling materials and tools;
- reflect on what they are doing, and share their discoveries with others.

The need to learn techniques for using paint will grow with the desire to communicate ideas and feelings in particular ways.

Range of activities

Children will use paint, as they do other art materials, in different ways depending on their level of development. The stages of development referred to below are described in more detail in the *The visual arts in primary schools.*



PAINTING

Learning to manipulate materials
Powder and acrylic paint are most commonly used in schools. Teachers should be aware of the qualities of each and select, or allow for selection, according to the activity. Similarly, children should have the chance to use different sizes of paper and a variety of brushes.

Fingerpainting is an enjoyable sensory activity which helps children to learn to mix colours and experiment with making marks. Encourage children to learn about colour by naming and discussing colours used. In the early stages, most children will 'draw' with paint and only gradually fill in areas of colour.

Experimenting with and using symbols
At these stages children's paintings are often based upon subjects drawn from their own experiences. They can continue to use powder paint as their main painting medium and can also be introduced to other media such as acrylic paints. Children can be helped to develop their ideas by discussions which encourage them to think about the important facts and features of objects they have depicted.

The teacher can provide a range of experiences that will encourage children to mix colours to achieve a desired tone. Other experiences could focus on using brushes and paint to create desired textures.

Discovering realism and representational skills
It is important that children at this stage have a wide variety of brushes available to them, including the soft, pointed type made of sable or camel hair.

Children will want to start using tints and shades of colour. Watercolour can be introduced and also ink. Activities can be developed to focus on several important techniques:

- the use of colour
- understanding space
- painting from observation

As children become concerned with backgrounds and foregrounds and the effect of distance and light on colour, they need help with techniques of colour mixing. It is often helpful to suggest that lighter colours are mixed first.

Colour activities built around problems posed by the teacher enable children to learn more about colour and to develop a more personal, expressive use of colour. For example, ask the children to collect ten different green leaves and grade them from lightest to darkest. The children can then mix paint to match the colour of the leaves as closely as possible.

At the same time, it can be helpful to show children some other artists' solutions to colour problems.

PAINTING

As children demonstrate an interest in perspective and representing distance, their attention can be directed to various techniques for showing distance, eg overlapping and reduction in size. But this is only of value in helping them to solve a particular problem, eg learning how to use paint to represent a room in an old house, rather than as an isolated lesson on perspective. And again, it is helpful for children to see how painters from different cultures have solved spatial problems in their work.

When children look for more realism or planning in their work, they can be encouraged to do more preliminary sketches before painting and the problems that these raise can be discussed with the teacher.

Materials

Painting materials need to be organised so that they are easily accessible and can be used and cleaned up without the need for close adult supervision.

Paint

A kitchen tidy is useful for storing tins of powder paint. Long-handled metal spoons are recommended for removing powder. Milk bottle holders are also suitable for carrying four tins of powder paint. Milk cartons cut in half and stapled together or margarine containers fitted into a box provide a quick and economical storage system.

Small plastic containers with lids fitted into a tray make a portable painting system. Small jars with holes punched in the lids are useful for dispensing powder paint for younger children.

Acrylic or liquid tempera paint should be dispensed into smaller containers for easier handling.

PAINTING

Edicol dye can be mixed with a cornflour base or wallpaper paste to make a translucent paint.

Painting surfaces can be flat or sloped (as on an easel).

Palettes
Enamel or plastic plates make the best palettes but disposable ice-cream lids and polystyrene meat trays can also be used.

Water
Water should be in suitable, stable containers.

Brushes and other tools
A wide range of different sizes and types of brushes is required. These should be stored with bristles facing upwards. Children should be encouraged to wash brushes carefully. Some teachers find that storage and handling of brushes is easier if the length is shortened. Brushes can be stored according to thickness in different, labelled containers, as this helps children quickly select the most appropriate brush for a particular task.

Children need to learn the right uses for a brush. Different brushes are needed for different shapes, lines and textures.

BIG NEWS FROM

PAINTING

Papers

A wide range of surfaces can be used with paint—papers of various types, cardboard, cover paper, canvas, timber. A variety of shapes can sometimes be useful too.

Extensions

As children gain skills and confidence in painting, they can be encouraged to add various substances to give their work different textural qualities. Woodshavings, salt, dry cel-mix, crushed leaves, fine and coarse sawdust and sand can be added to paint and a mixture of PVA glue and water.

Paint can also be used in combination with other materials such as felt pens, crayons, ink, pastels and charcoal.

MATERIALS

Basic

Brushes
Flat bristle — sizes 4, 6, 8, 10
Round bristle — sizes 1, 4, 6, 8, 10, 12
Stubby brushes
Soft hair — sizes 4, 5, 6, 10, 11, 12,
Kindergarten brush

Palettes — enamel plates
Plastic squeeze bottles — 250ml
Water containers
Containers for powder paint

Paper
Litho — 250 x 375mm
— 500 x 400mm
MF butchers — 250 x 375mm
— 510 x 375mm
Bulky newsprint — 380 x 560mm

Powder paint (Tempera)
White*
Black
Chrome and lemon yellow*
Vermilion
Crimson lake
Prussian blue or ultramarine
(*larger quantities needed)

Acrylic paint
White
Black
Red
Blue
Yellow

Additional materials

Paper
Cartridge
Cover paper
Brown paper
Cardboard
Burnie board
Chipboard

Edicol dye
Red, yellow, blue

coloured inks (assorted)

PRINTMAKING

Printmaking can be one of the most exciting and interesting procedures in the visual arts. It is the process of transferring an inked image onto another surface. Printmaking involves an element of surprise, and often the results from exploration of materials, ideas and techniques are not evident until the print is made.

PRINTMAKING

Printmaking is unique in its potential for replication. A print can be made when a number of identical copies of a particular image are required. Children usually make many copies of their images, especially when making a print from a collage or lino cuts.

Images and qualities can be produced that cannot be made by the more direct methods of drawing and painting. Making prints provides opportunities for children to explore the qualities of pattern, texture, colour, shape and line, and it also stimulates many incidental learning experiences. Printmaking can be very spontaneous, producing exciting results, and as with all visual arts activities, the possibilities for experimentation are endless.

If teachers are to carry out successful printmaking activities, they need to be familiar with the actual procedures and techniques, and to be able to introduce children to methods that will produce successful prints.

Even with the most basic printmaking process, the teacher needs to establish *clear procedures* for working. Children learn to recognise that printmaking, like most worthwhile activities, requires a considerable amount of self-discipline, and that shared equipment must always be used with consideration for the needs of the person who is to use the equipment next.

Efficient organisation of the working space and preparation of materials and equipment all contribute to the success of printmaking.

Teachers are advised to plan longer units of work, consisting of a number of experiences, so that children have frequent opportunities to learn and practise the necessary skills and techniques. Introductory work should be simple and encourage exploration of the medium. As children experiment and come to understand the concepts, and develop the skills involved in making a print, more challenging and sophisticated techniques can be introduced. For example, a unit might begin with stamp printing, then go on to include making monoprints, prints from collages and lino cuts, in order of increasing complexity.

Printmaking should be seen in this wider context, and not treated as an isolated, glamorous 'one-off activity'.

Rubbings

Rubbings are a good method of introducing printmaking, and involve:

- exploring a range of textured surfaces by feeling, describing contrasts, and focusing on patterns and shapes;
- experimenting with ways of moving the crayon or pencil to achieve a clean rubbing;
- making a rubbing of a textured surface and sharing it with a partner, who tries to identify its source;

- making collages of favourite textured surfaces, noting such features as 'patterned and plain', 'rough and smooth', 'linear and circular';
- using rubbings as collage pieces for making pictures.

Stamp printing

This involves experimenting with a variety of collected objects to discover their potential for printing patterns and making a variety of marks on paper. A collection of objects could include corks, bottle tops, shells, cardboard rolls, plasticene, wooden blocks, pieces of thick cardboard, nuts and bolts, icy-pole sticks and small pieces of sponge.

Acrylic paint or edicol dye paint is dispensed onto a piece of thin foam on a plate which then becomes a 'stamp pad'. Children can be encouraged to experiment with the shapes and colours, make patterns, and make pictures using a variety of objects to achieve the desired result.

Monoprinting

This is an extension of taking a print from a finger painting and uses rollers to spread the ink or paint.

When using acrylic paint or edicol dye paint, foam rollers (from art requisition) should be used. When using block printing ink, hard rubber rollers (from art requisition) should be used.

The process involves:
- selecting and dispensing ink or paint onto a surface, such as a piece of laminex or perspex;
- rolling it out with the appropriate roller;
- drawing into the ink using a variety of implements, such as sticks, pencils and pieces of cardboard;
- placing a piece of paper over the drawing and rubbing over the surface to take a print.

Alternatively, the paper can be put directly onto the rolled paint or ink, and the picture drawn on the back of the paper.

Collagraphs (or collage printing)

This form of printmaking involves making a collage from a variety of textured surfaces such as cardboard, string, onion bag, foil and hessian. Then, in order to turn the collage into a printing block, the surfaces should be well glued down with PVA glue, and lightly sprayed with fixative to seal them from penetrating ink and paint.

It is best to apply ink by using a rubber printing roller. Firstly, roll the ink onto a piece of perspex, and then roll it onto the block (the collage). Place the paper over the inked block and burnish (smoothly rub) the back of the paper. Then lift the paper carefully to take the print. Ink can be painted on with a brush to reach tricky areas which the roller can't get to.

PRINTMAKING

Further variations . . .

- make a rubbing of their block before printing;
- experiment with colours (rolling red over blue will produce exciting results, and lead to discussion and speculation);
- draw on some of their prints, adding further detail using coloured inks, or coloured pencils and felt pens;
- share thoughts about their prints, especially which surfaces print more clearly, which produce the most interesting patterns, what the effects remind them of . . .

Engraving

This activity involves drawing on or engraving a surface which then becomes a printing block.

The children use an old biro, or other sharp-pointed object, to experiment with marks and lines on the surface. Later, they may draw a pattern or a picture.

Polystyrene meat trays and thick cardboard both make suitable surfaces for engraving.

The ink is rolled onto the surface using a hard rubber roller, and a print is taken from this. The process needs to be repeated several times, so that skills in obtaining a clear print are acquired and refined.

Lino printing

This process is the same as for engraving, except that lino-cutting tools are used to cut out the lines. Children need time to experiment with the tools to discover the range of lines, marks and patterns that are possible, just as they do for engraving. *Great care* should then be taken with lino-cutting tools, and particular attention should be paid to safety. It is suggested that children work in a small group, supervised by an adult. The cutting movement of the tools should be directed away from hands and body, using bench hooks. The lino carves easily if warmed in a low oven.

Screen printing

Screen printing is a more complex process to describe, so teachers should obtain information from the regional art resource centre.

The procedure, however, is suitable for all age groups, and should not be restricted to older children.

Other ideas

Children may also want to experiment with printing from natural objects such as leaves and feathers, even fish. They should be encouraged to print on fabrics such as calico, cotton and lawn. Another area that could be explored is stencilling.

PRINTMAKING

MATERIALS AND EQUIPMENT

finger paint
edicol dye paint
* acrylic paint

* block printing ink (water-based)
* fabric printing ink (water-based)
* screen printing ink (water-based)

* rubber rollers
* foam rollers

* lino cutting tools
bench hook (for lino)
* brown lino
polystyrene meat trays
old biros, nails

* wax crayons, oil pastels, chalks, charcoal

* fabric—calico, lawn, hessian
* string

plates with thin sponges for stamp pads
perspex boards (30 x 30 cm approx), or tin trays, laminex off-cuts

* screen frames (2)
* squeegees (2)

* stencil cutting knife
cutting board (masonite or old magazines will do)

* PVA glue in dispensing bottles
cardboard glue scrapers

Found objects, as outlined under stamp printing.
Spray bottle with water to thin ink on board.

* **Papers**
newsprint—bulky—thin
MF printing (or butchers)
MG litho
cartridge

coloured papers, cover paper off cuts, matt squares etc, cardboard pieces for collage prints (*strawboard is particularly good).

* available on art requisition.

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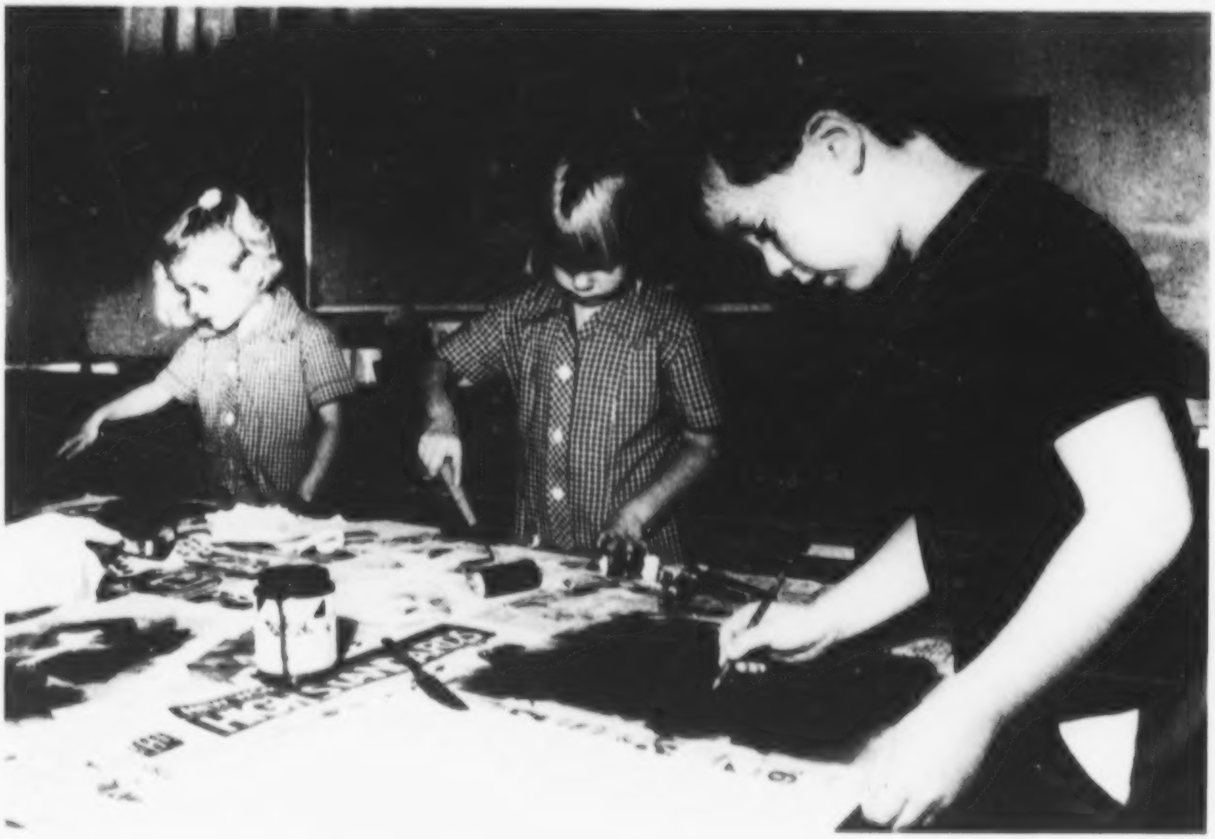
PRINTMAKING



A recipe for finger painting/monoprinting
edicol dyes
cornflour
disinfectant
soap flakes

Dissolve ½ cup cornflour in 1 cup cold water. Add 3 cups boiling water and stir rapidly till thick. Divide into dispensing bottles, one for each colour. Add to each bottle:
1 teaspoon edicol dye powder
1 teaspoon disinfectant
1 teaspoon soap flakes

Suggested reading

Chapman, L., *Approaches to art in education* (chapter 12), Harcourt, Brace, Jovanovich, New York, 1978.
Green, P., *Creative print making*, Batsford, London, 1972.
Lancaster, *Approaches to printmaking*, Evans Bros Ltd, London.

COLLAGE

The term 'collage' originates from the French word *coller* meaning to glue or paste. The range of materials that can be used for this activity is endless.

Collage enables children to become involved with a wide range of natural and other materials, so they need time to experiment with textural qualities, explore colour combinations, investigate shapes and patterns, and select materials.

COLLAGE

Because colour and texture are already part of the materials used, children can quickly obtain dramatic, vibrant results which act as a strong impetus for further work.

As with other art activities, children's work with collage will vary according to their level of development and the degree of experience they have had with the medium. Subject matter can be abstract or realistic and children can enjoy developing ideas of pattern, rhythm, and symmetry.

Paper collage

The simplest form of collage is with paper. One type of paper can be applied to another in many different combinations.

It is important to use firm paper such as cover paper or cardboard as a backing. The colour of the backing paper can be varied and a particular colour can be selected to highlight a subject, eg blue background for a picture linked with the sea.

An economical and effective material to use is paper from glossy colour magazines. At first pages can be torn out and perhaps sorted in colours for children to use but very quickly children are able to select the colour they want straight from the magazines. Glazed and matt paper squares purchased in bulk can also be used, as can wrapping papers and wallpaper.

Present the materials in an attractive manner and discard any that are messy. Paper scraps can be set out in a range of icecream containers, winecask boxes covered and labelled, or plastic baskets.

COLLAGE

Children should be encouraged to start off by tearing and overlapping papers as they are pasted rather than attempting to fit cut out shapes together in a mosaic style. As the need arises, they can be shown how to keep edges of shapes clearly defined. When children want to include finer detail in their work they can use scissors.

The teacher can assist by focusing attention on selecting papers of appropriate colour and texture, and by discussing children's work with them.

Wallpaper paste or clag is a suitable adhesive for paper collage. Children can apply the paste directly to the backing paper rather than to each piece of paper that is being stuck on. If the collage material is thick paper or card, it is necessary to use a stronger adhesive such as a pvc glue.

Fabric collage

Cover paper, hessian, cardboard and timber can be used as backing for fabric collages.

Collect a wide range of fabric scraps for children to select from. These can be folded and stored in boxes or cut into manageable samples, ironed flat and sorted according to colour or texture. The sorted fabrics can be stored in clear plastic bags or boxes such as shoe-boxes. PVA or carpet glue is effective for gluing fabrics. These glues are best applied thinly with a spatula.

Other useful materials include lace, buttons, sequins, plastic 'eyes', ribbons, wool.

As children become skilled with fabric collage, they can be introduced to basic techniques of appliqué and can use a mixture of sewing and gluing in their work.

Children can be encouraged to experiment with a wide range of other collage materials such as natural materials like seeds, bark, feathers, etc. If these are used, the backing needs to be firm and the adhesive strong. The final work can be varnished.

The textural quality of collage materials can be discussed with the children and their vocabulary extended to include words like rough, smooth, silk, bumpy, etc.

It is important that the materials available should represent a wide variety of surface qualities.

Montage

This is a form of collage in which pictures from magazines, newspapers, advertising material etc. are cut out and assembled into different compositions.

The children may wish to select a theme on which to base their work, eg faces, colour, numbers, words, figures, buildings, animals, eyes, mouths, etc.

The pictures cut out can then be arranged and glued onto a selected surface. A wide variety of arrangements can be used and

COLLAGE

children can be encouraged to experiment. Pictures can, for example, be side by side, vertical, horizontal or in a circle.

Materials

The way materials are presented can serve as a focus or starting point for children's work, or their work can be based on a centre of interest in the classroom.

For example, children may be provided with
- a collection of random materials
- a collection of natural objects
- a collection of dried flowers and grasses
- a range of materials all predominantly one colour.

MATERIALS

Basic

Brushes
cover paper
card
hardboard
thin particle board
hessian

Adhesives
wallpaper paste
PVC glue
carpet glue

Collage materials
Glossy coloured magazines
Flint paper, matt squares
Fabric scraps

Tools
Stubby brushes
Spatulas (see pattern)
Scissors

Additional

Corrugated card
Wrapping paper
Sequins
Grasses, leaves, bark
String, wool, ribbon, lace, braid
Feathers
Wood shavings
Plastic foam
Raw wool, cotton wool
Dried flowers
Carpet scraps
Confetti, glitter
Crepe paper
Fur, gauze
Leather, vinyl, lino
Newspaper, brown paper
Pipe cleaners
Wallpaper

Note: PVA will glue most surfaces and is soluble in water until set. It is transparent when dry, and very strong. A little cold water added to PVA makes a consistency suitable for pasting paper, including tissue. When gluing metal, fabrics, beads, rocks and other heavy textural materials, use this undiluted. It is best applied with a spatula.

Suggested reading

Simms, Caryl and Gordon, *Introducing seed collage*, Batsford, London, 1971.
Connor, Margaret, *Fabric collage*, Batsford, London.
Kampmann, Lothar, *Pictures with coloured paper*, Batsford, London, 1968.

CONSTRUCTION

Construction activities offer children opportunities to select, adapt, manipulate and join materials to make three-dimensional forms. This involves thinking and learning about space and spatial relationships, form, weight, balance, scale and colour. Initially, children might simply explore the qualities of the materials and what they can or cannot do.

CONSTRUCTION

Many materials can be easily manipulated, altered, changed and transformed into a unique object. Children derive immense delight and satisfaction from inventing, from solving engineering problems, joining and stacking items together and getting constructions to stand or balance.

Constructions may reflect aspects of the real world, or may belong either partly or wholly to the fantasy world. Some constructions may simply reflect the child's enjoyment of a particular shape, or satisfaction at solving a problem of balance or making an object that can roll on wheels.

Construction should encompass three-dimensional activities such as play with blocks, puppetry and mask-making, and environments should be created for imaginative play. For young children, 3-D work often develops out of simple cutting, pasting and tearing activities.

It is important to provide enough time for construction activities. Some children will need longer periods than others, and the opportunity should exist for children to return to uncompleted work at a later time or on another day.

The materials can often provide the initial stimulus for creative work. Children build on experiences and develop new ideas. Limits can be placed on the amounts of materials offered, encouraging children to explore in more depth the qualities of particular materials. New materials may be added or may replace familiar materials from time to time.

An area should be made available where construction work can be carried out unhindered. The space where children work on construction activities should be inviting, and conducive to individual and group work. The area need not be large, and it is best to cater for about 6 children at a time. Tables should be located close to materials, with shelves and boxes stocked to allow children to select their own materials. Space should also be available for incomplete and completed work to be stored until needed, or while paint and glue are drying.

The materials need to be sorted into categories, such as those listed below. All tools need to work well, be stored in an appropriate, easily accessible place, and above all, maintained in good condition. Some tools and glues are dangerous. They should be stored separately and only made available for use under adult supervision.

Construction equipment

Found materials could be collected and sorted into such categories as

- cardboard cylinders
- small boxes
- medium boxes
- large boxes
- plastic containers
- polystyrene trays
- foam
- fabric
- string
- wool
- pieces of wood
- feathers

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BEST COPY AVAILABLE

- corks
- cotton reels
- bark
- icy pole sticks
- wood shavings

Tools and general equipment could include

- scissors that cut, and that are the right size for children to use
- stapler and staples
- Stanley knife, *for use by an adult, or by older children under very close supervision*
- rulers
- cardboard glue spatulas
- ice-cream containers for wallpaper paste
- cutting boards
- paint-powder, acrylic, edicol (to cover waxy or glossy surfaces, add a few drops of detergent)
- paint brushes
- paint pots

Glues

Cel-mix (wallpaper)	— suitable for papier mache and for 'bandaging' constructions with material to create plain or textured surfaces (and to blot out manufacturers' names or labels)
	— suitable for pasting paper
Clear gum (mucilage)	— suitable for paper and thin card (stronger than Cel-mix)
Clag	— suitable for general classroom use
PVA wood glue (Aquadhere) in plastic dispensing bottles	— suitable for wood, cardboard, paper and fabric, good, allround glue which can be diluted with water
*Gel-grip or hot, liquid glue gum	— especially good for foam or plastic, eg when making puppets
*Araldite	— suitable for metal, stones, glass

*NOTE: These glues give off harmful fumes, so they are best used out of doors or in a large, well-ventilated space, and always under close adult supervision.

Other areas that can be explored in construction are using *wood* and making *puppets*.

Wood

Pieces of wood can be used with other materials in construction, although children often like and need the challenge of working with a single medium such as wood.

Soft pine off-cuts, which are often available from timber merchants and joiners, are best. Children can glue the pieces together with PVA wood glue; nailing them is often not necessary. Sometimes, however, children will want to nail, saw, drill and sand their

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CONSTRUCTION

woodwork
NAILS

woodwork, and this should be encouraged, under adult supervision. Constructions can be oiled, varnished or painted, or left in their natural state.

Tools could include

- tenon saw
- coping saw
- nails
- hammer
- wire
- hand drill
- sandpaper—medium, fine
- G clamps
- surform rasp
- files

It is important that the tools be the correct size for young children. NB Various sizes of saws and hammers are available on requisition from Supply and Tender

Puppets

Puppets can be made from many different materials. Some materials, such as papier mache, are time-consuming. Foam pieces, fabric and dowel rods are among the more easily managed materials for making puppets in the classroom. Notes are available from the regional art resource centres and an informative slide/tape sequence called *Puppetry and construction* is also available for loan. It was prepared by the Australian Society for Education in the Arts (ASEA) and published by the Education Department of Tasmania in 1982.

Suggested reading

Chapman, L., *Approaches to art in education*, Harcourt, Brace, Jovanovich, New York, 1978.

Kolbe, U., *Early childhood art: construction*, Sydney Kindergarten Teachers College, 1979.

Puppetry and construction (Slide/tape set), ASEA, Education Department, Tasmania, 1982.

MODELLING

Modelling involves children in exploring pliable materials, and leads them to give form to their ideas in three dimensions.

Clay, play dough, plasticene and commercially produced products are all suitable for use in primary schools. For the sake of simplicity in this leaflet, reference will be made mainly to the use of clay.

MODELLING

Children need to experience the pleasure and sensation of manipulating materials such as clay in order to discover their many properties. Children presented with clay for the first time will need little encouragement to explore it. There is an almost uncontrollable urge to touch, pull and press it. The exploration of the material is of great importance, and the teacher should encourage children to talk about it and find words to describe what they can do with it.

Opportunities should be provided for exploratory play at the children's own levels, in much the same way that we encourage free play with sand or water. A good deal of learning is taking place: learning about the properties of clay, learning how it reacts when used in different ways and developing skills in the use of hands and tools.

At this stage, little is gained from imposing adult standards of form and technique upon children. These can, and will develop later as children become more familiar with the material, and use it more often.

Children's experiences with clay seem to follow a pattern that begins with simple exploration of its possibilities and limitations. Initial play with hands and fingers will give vital manipulation experience. Shapes are made, but not often named—naming comes later. This play, which often occurs in groups, is an important part of social development. Conversation comes easily as there is a common interest, and exchange of ideas follows.

Children should be given opportunity to use clay in its various states. Much of children's work is carried out using clay in a wet, or plastic consistency. However, in a 'cheese-hard' state it is excellent for cutting and carving, and in its dry state it provides opportunities for scraping, sawing, chipping and carving.

The value of clay as a manipulative medium for modelling cannot be stressed enough. As often as possible, when working with clay, or with any other modelling medium, children should be encouraged to model. Modelling should, and does, come quite naturally before simple pottery.

As children become familiar with the material they can be challenged with problem-solving activities involving, for example, building and joining. Tools and objects can be used with the modelling medium to achieve different textural effects and surfaces.

Buying clay

Clay can be bought from the Supply and Tender Department and is best purchased in 'wet-pack' form. It usually comes in 10kg packs and is quite inexpensive. Dry powder clay, to be mixed with water is also available in 25kg packs. It is usually white, whereas the 'wet-pack' clay is brown, and when fired is the colour of terra cotta.

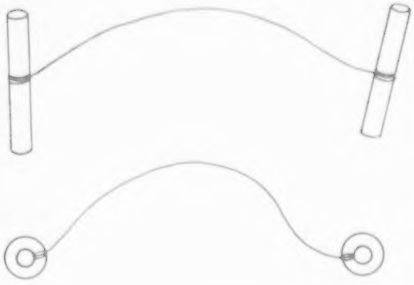
Clay is in good working order if it is not sticky and not dry to the point of cracking when rolled or manipulated.

MODELLING

Storing

If clay is kept under the right conditions it will remain in a usable state indefinitely. Clay is best stored in balls about twice the size of a child's fist (this is a manageable size when it comes to giving out clay and children handling it). The balls should be kept in a plastic bucket with close-fitting, airtight lid. Some people prefer to be extra careful by wrapping each ball in individual plastic bags within the bucket, or by placing plastic sheeting or a damp towel over the clay balls before putting on the lid.

It is often a good idea to allow the children to cut their own piece of clay from the pack, using a wire cutter. This allows them to select the size which best suits their needs for the work they are doing.



Tools

Encourage children to use tools when they are working with clay. Satisfactory and inexpensive tools that can easily be improvised for the classroom, are described below.

1. A cutting wire can be made from fine wire or strong nylon fishing line looped around or through dowel, buttons or washers.

To cut the clay, hold the dowels, one in each hand, and draw the tight wire through the clay pack.

2. Old knives, forks, spoons, pieces of wood, sticks, pegs, etc. make excellent tools for cutting, smoothing, shaping and pattern-making.

3. Objects for pressing into clay to give patterns and textures include nuts, bolts, springs, corrugated card, screw-on tops, bottle caps, cotton reels, combs, gum nuts, stones, sea shells, etc.

4. Rolling pins made from dowel and thin wooden slats cut in 20cm lengths are useful for making even slabs.

Storage of work

Clay sometimes needs to be kept damp so that work on it can continue after an interval. It can be wrapped in a plastic bag or stored in a polythene box (such as an ice-cream container) with a close-fitting lid.

When drying, clay needs to be air dried, out of the sun, for about 3 weeks—especially if it is to be fired.

Some useful hints on organisation

Cater to a small group—no more than eight.

It is best not to give the children water with their clay as it merely wets the surface making it messy and slippery and destroying its plastic quality. If they need to cool or moisten their hands, they can do this on a damp sponge as they work.

When it comes to cleaning up, all unused clay or pieces that aren't to be kept should be rolled into balls again for next time. These clay balls can be used to 'pick up' little pieces of clay on the boards or

tables, then returned to the clay bucket. Excess dry clay should be scraped into the slop bucket, if you recycle your clay, or the rubbish bin, to make sponging easier.

If the children get clay on their clothing or shoes, despite wearing smocks, simply let it dry, then use a clothes brush to remove the dust later.

To restore dried out clay, wrap it in a damp cloth and seal it in a plastic bag until condensation has softened the clay again.

All tools, boards, etc. should be cleaned as an automatic end to the session, to ensure a smooth start next time.

Firing and glazing

Many teachers take advantage of the kiln at their nearby high school or at the Art Resource Centre to have their children's work fired. When the work has been fired, it can be glazed simply, using brush-on lead-free glazes like thick paint from the Supply and Tender Department. These pre-packed cartons contain six one-litre jars of brush-on glazes, and two small containers of oxides that can be used with a small brush to paint patterns and details on the glazed work.

Materials (cater for approximately eight children at a time)

Clay, wet pack 10kg
Boards for working on (approximately 30 x 30cm)
Hessian mats for boards
Collection of tools for shaping, cutting . . .
Collection of objects for adding pattern, texture . . .
Rollers (approximately 20cm long) made from dowel
Slats (approximately 20cm long, 6mm thick)
Cutting wire
Bin for storing clay (rubbish bin is good)
Small plastic bags for rolled balls of clay
Bucket with lid to store rolled balls of clay

Suggested reading

Farnworth, W., *Clay in the primary school*, Batsford, London, 1973.
Dean, J., *Clay in school*, Evans Brothers Ltd, London, 1975.
Kampmann, L., *Clay modelling*, Batsford, London, 1973.
Hoedt, C., *Pottery for children and other beginners*, Methuen, Sydney, 1985.

FABRIC & FIBRE

Fabrics and fibres have qualities of pattern, texture, colour and construction as well as unique handling properties. They can be used in collage, stitching, weaving, puppetry, mask-making, batik and other methods of dyeing, fabric printing, painting and patchwork.

FABRIC & FIBRE

Sorting activities are a good way to introduce children to fibres and fabrics because they give children opportunities to discover the qualities of a variety of materials (including similarities and differences). When sorting fabrics and fibres in response to teacher's open-ended questions, children are encouraged to talk to one another about their discoveries.

Children should be given the opportunity to use a wide variety of materials and threads, with ample time to explore their unique qualities and textures. The range of materials could include fabrics of various weights, colours, patterns, textures and construction, eg cotton, lawn, hessian, dress fabric, felt, velvet, curtain material, open-weave fabric, calico, scraps of lace, tulle, and nylon.

As well as the more common woven fabrics, it is useful to collect knitted, crocheted and re-embroidered materials, flocked fabric, leather, fur and vinyl, threads such as knitting wools of different gauges, rug wool and wool thrums, raffia, knitting cottons, nylon knitting strips, string, rope, braids, binding, grasses and reeds, and a range of cottons.

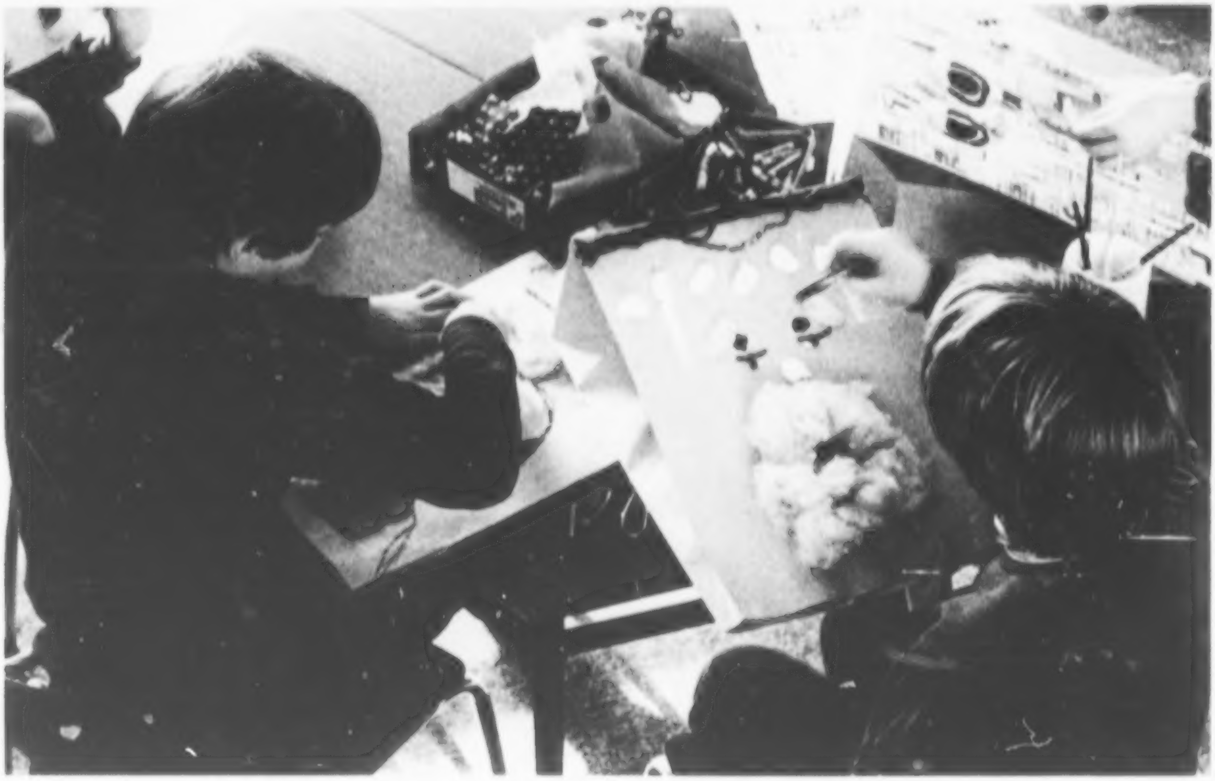
Other useful tools and materials include:
- scissors (that cut), pinking shears
- bodkins (needles with blunt end and large eye)
- needles with large eyes for easy threading
- pins
- simple weaving frames
- wooden embroidery hoops
- foam
- PVA glue in plastic dispensing bottles
- batik wax—hot and cold
- tjantings for applying hot wax
- dyes—craft and edicol
- water-based ink for printing fabric
- sticks and twigs for weaving
- a range of coloured papers
- fabric crayons
- scrim or onion-bag mesh
- iron, ironing blanket
- buttons, beads

A range of containers suitable for storing materials could include plastic stackable trays, tote trolleys, shoe boxes, cane containers, cardboard boxes and ice cream containers. The tote trolley or art trolley could be set up as a fabric and fibre unit to be shared among an agreed number of class groups. Open shelving provides easy access to materials and equipment.

When planning work in fabric and fibre, teachers need to take into account: the children's previous experiences with the medium, the purpose of using the medium, the range of materials available, and the children's manipulative abilities.

Some areas for work with fibre and fabric are described below. It is important to provide planned units of experience that will give

FABRIC & FIBRE



children time to experiment and to develop the skills they will need for successful work in these often complex areas.

Fabric collage

This can involve cutting and gluing fabric pieces onto hessian or other material to form a picture, or to explore texture, pattern, or shape. PVA wood glue is a suitable glue to use. Children could also be encouraged to stitch some pieces on to their collages or to add stitching to their work.

Stitchery

Stitchery is a way of drawing with threads that uses wools and cotton to make designs and pictures. Simple cardboard frames or embroidery hoops should be used to hold the fabric taut while the child is stitching. Hessian, fibreglass fly screen or plain cloth can be the bases for stitchery. Children should be encouraged to invent their own methods of stitching.

Weaving

When children weave they are continuing a 4000-year-old (or more) tradition. Weaving encourages children to explore pattern, texture and design, and the patterns can be simple or as complex as the weaver wishes. Children should have at their disposal a variety of materials, for example wool, raffia, string, cotton, metallic yarn, grasses, reeds and so on. Simple looms can be made from a strong cardboard frame, with slits cut at 1cm intervals along the top and bottom to hold the warp threads. Other easy looms can be made from wooden frames, small hoops, forked sticks, or shoe boxes.

Hessian makes an interesting background for 'un-weaving'. Threads can be drawn from a piece of hessian or other loosely woven fabric to create new patterns or designs. They can also be re-arranged, pushed closer together or further apart, or made into waves or clusters. New colours and textures can be added by weaving in wools, grasses and other fibres in the space of the pulled threads. This 'replacement' weaving can be combined with stitching to make a new and exciting piece.

Printmaking

Printmaking on fabric uses the same methods as printmaking on paper. It is important to wash and lightly iron the cloth before printing or dyeing it, to remove any dressing and make the fibres equally receptive to ink, paint or dye. Children can experiment with stamp printing, lino cuts, or collagraphs when printing on fabric. The fabric should be pinned down to make it taut when printing. Simple screen printing is also possible. See the Printmaking leaflet for further information. Fabric printing inks should be used for permanency, but acrylic paint is also suitable if the article is not to be washed.

Painting fabric

Painting on fabric is possible using fabric printing ink, acrylic or powder paint. Once again, stretch the fabric tight by pinning it down to a piece of board.

Dyeing

Batik, using hot wax and tjantings or cold batik wax, is an area or work offering great potential. It is a traditional method of resist-dyeing. Melted wax is used to prevent the dye penetrating the fabric.

Information on batik and other forms of dyeing, such as tie dyeing is available from the art resource centre in your region and from a variety of books on the topic.

Other areas that could be explored in fabric and fibre are spinning, quilting, coiling, felting and stuffing to make soft toys.

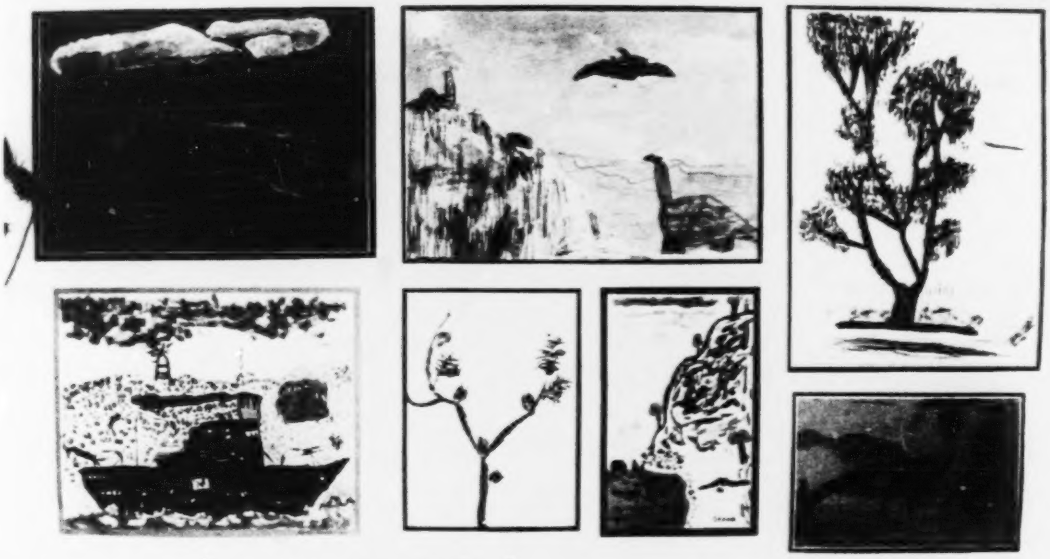
Suggested reading

Pluckrose, H., *Fabric ideas*, Evans Bros Ltd, London, 1979.
Rainey, S., *Weaving without a loom*, Davis Publications Inc, Massachusetts, 1972.
Skillinglaw, P., *Introducing weaving*, BT Batsford Ltd, London, 1972.
Samuel, E., *Introducing batik*, BT Batsford Ltd, London, 1968.
Willcox, D., *New design in stitchery*, Van Nostrand Reinhold Co, New York, 1970.

DISPLAY

Displays can be of many kinds, showing, for example:

- the children's own work;
- the work of acknowledged artists;
- collections of objects, natural or made, chosen to emphasise some aspect such as pattern, colour variation, shape, texture or to recall a group experience, eg an excursion;
- an unusual object that is not immediately identifiable, eg an old-fashioned sewing machine or part of an item of machinery.



[drawing and painting from unit 6]

DISPLAY

Wall displays should be at the children's eye level, a factor often overlooked by adults and of particular importance for young children. As far as possible, table displays should invite children to touch and handle the objects.

The main principles of display are:

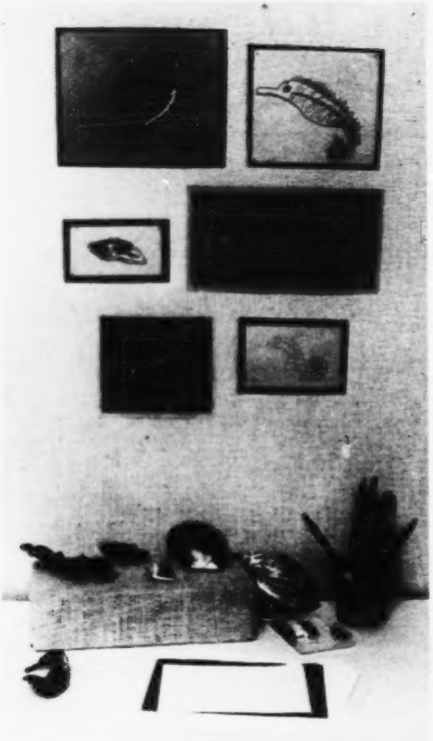
Purpose	— to have a definite reason for display.
Unity	— to create an arrangement that will communicate the purpose of the display.
Attractiveness	— to contrast areas of interest with areas where the eye can rest.
Flexibility	— to change displays to reflect children's interests and the development of their work.

Teachers and children are encouraged to develop their visual discrimination, to experiment with various kinds of arrangements and to make critical judgments about their displays. The process of making a display offers valuable opportunities for learning within a social framework about the elements of design. It is important that when children are involved in the display, they are not just directed by the teacher, but are encouraged to use their own personal taste and judgment.

The following points are intended to guide teachers in creating an effective display.

Backgrounds

A simple, unified surface is necessary. Corrugated cardboard is useful for covering large areas of board, wall and ledges to give a unified appearance. Display boards wear better when they are covered with hessian or other fabrics (oatmeal is the most versatile colour). When using hessian, iron it first, turn the edges under and staple it neatly to the surface. If you use cover-paper, line it up, so that no white board is showing. Attach it with (invisible) pins or staples.



Three-dimensional displays

The area chosen can be improved by screening off extraneous objects with a scroll of corrugated cardboard. Levels may be created with tables, rostrum blocks, bricks, kindergarten blocks, cartons, etc, and covered with hessian to provide uniformity. Black fabric can be used for contrast, and a variety of textures and colours can provide interest, depending on the purpose of the display. Extra levels may be created by adding Besser bricks, sections of a log of wood, large stones, unbaked clay bricks or pipes, simple polystyrene shapes, boxes covered with wrapping paper or material. Remember that background is background and must complement not compete with items displayed. In other words, keep it simple!

Arranging three-dimensional displays

Objects should be arranged simply, in order to attract the viewer; clutter is confusing. Make use of levels and consider grouping the objects with spaces, to rest the eye between groups.

DISPLAY

Arranging two-dimensional displays

Spaces between the works allow the viewer to see each piece separately. Pins and staples should be used discreetly so that they do not detract from the displayed work.

Colour contrasts

As a general rule, light objects look best against dark backgrounds and vice versa. But experiment, and assess the types of backgrounds and contrasts that are visually effective.

Selecting work

It saves time to have an area in which children can put up their work as soon as it is completed. From this work, individual pieces may then be selected and mounted for specific purposes (eg to encourage less experienced children who have genuinely done their best). Try to include the work of *each* child in special displays, over a period of time.

Mounting flat work

Mounts may be either frames with rectangles cut out, or sheets of cover paper larger than the works to be shown. Both types can (and should for economical purposes) be used again.

Trim the edges of the work with a guillotine to make them straight and square. Cut a mount slightly larger than the work to be displayed and place it under the art work. The top and side margins should be the same size, and the bottom margin slightly larger.

Glue or staple the art work to the mount, and pin or staple it directly onto the board—straight, not at an angle.

Double mounts can be attractive if you use colours that highlight qualities in the art work.

For mounts, choose colours that show the work to its best advantage. Black or dark grey are usually most effective, but again experiment with colours and look critically at the results. Encourage the children to discuss the mounting of their work; this helps to develop the discrimination of teacher and children alike.

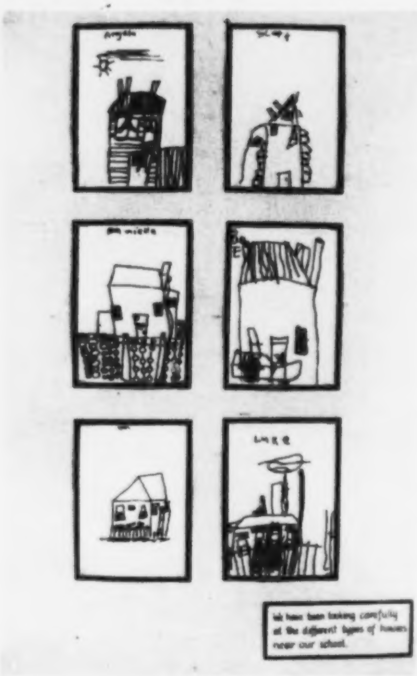
Labelling

All displays should be labelled clearly and neatly. (This is frequently overlooked.) Labels need not tell obvious information, except to younger children, but can be used to invite extra comments or stimulate curiosity. They can also reinforce children's vocabulary.

Lettering

Labels should be printed neatly by hand or typed. Larger labels can be written free-hand, or with stencils. Simple letters are preferable to elaborate or decorative ones. Aim for clarity and simplicity.

DISPLAY


We have been looking carefully
at the different types of houses
near our school.

Duration of display

A display should be used exhaustively, then dismantled before it becomes untidy or stale.

Saving time

Collect the equipment you need for making displays (eg pins, scissors, stapler, staple extractor, glue, a selection of mounts, etc), and keep the items together, ready for immediate use. A selection of bricks, boards, wood-blocks, etc, can also be stored in the same place.

Teachers' influence

The care that teachers show in preparing displays and the care and concern they show for children will have benefits for all kinds of classroom work. This caring influence will affect the children's attitudes and sensibilities in their responses to art work and their dealings with each other.

Suggested reading

Better displays, Primary English Notes pamphlet, published by the Primary English Teaching Association (PETA), Sydney, 1986.

Greenstreet, D., *Ways to display*, Ward Lock Educational, London, 1985.

Jarman, C., *Display and presentation in schools*, AC Black Ltd, London, 1972.

Morris, N., *The lettering book*, Ashton Scholastic, Sydney, 1982.

Morris, N., *The lettering book companion*, Ashton Scholastic, Sydney, 1987.

CHILDREN'S ILLUSTRATIONS

FOR THEIR OWN WORK

When children write, they usually have a mental picture of what it is that they are writing about. This personal image is strong, and often leads to an intense desire, particularly in younger children, to illustrate their own work.

and Koala
Black Beauty

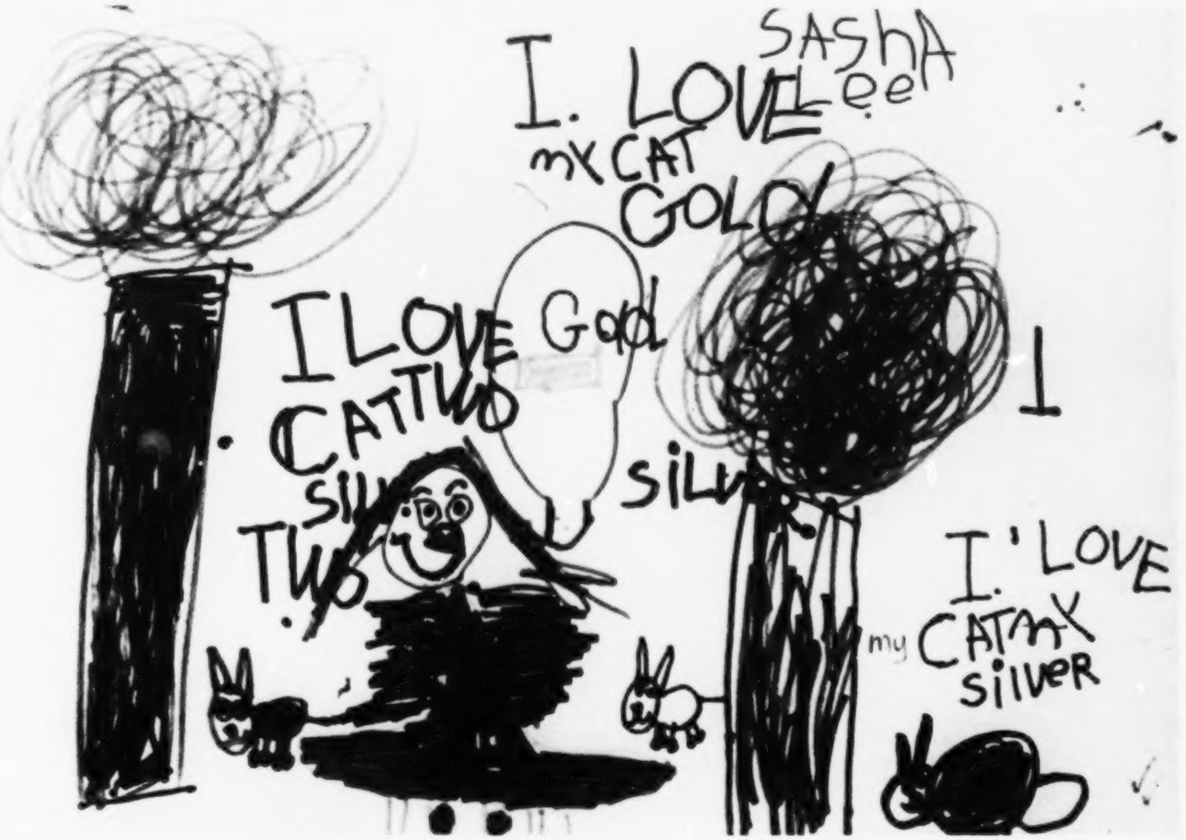
CHILDREN'S ILLUSTRATIONS

Often, the drawing comes before the writing. Children will draw first, forming the story in their minds, and then they will begin writing. At other times, children draw after they have written, and then they are faced with visual challenges that help them to change or develop their drawings. They are motivated to do this in order to extend and clarify their own work—stories, poetry or informational writing.

A child who faces a particular problem of illustration can be helped by an opportunity to see how several other illustrators have dealt with the same problem—for example, how to use close-up and middle-distance drawing, ie manipulating scale and perspective to emphasise a particular aspect of the story. The teacher can also help the child to choose the style of illustration that best suits the written work it is to illustrate, for example choosing between a very detailed representational drawing, or a painting that attempts to capture atmosphere or feeling.

When children are satisfied with their writing and illustrations, they often enjoy 'publishing' their work as a way of sharing it. Although this publishing activity can be time-consuming, from it children learn about design, balance of print and pictures on a page or spread, and the use of space on the page or spread.

Whenever possible, children should be encouraged to help design the appearance of their published work—this should not be left to the teacher aide or another adult.



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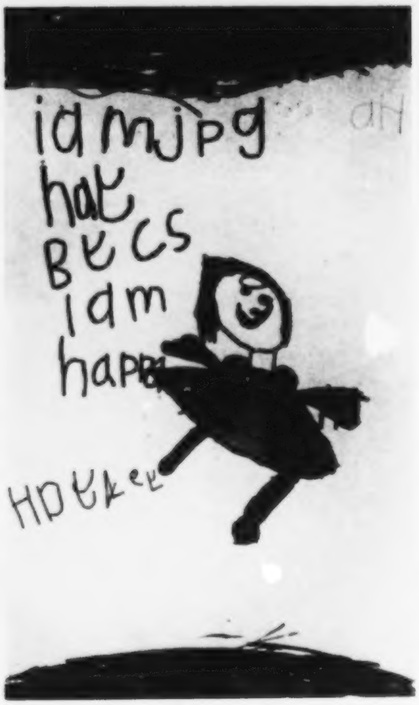

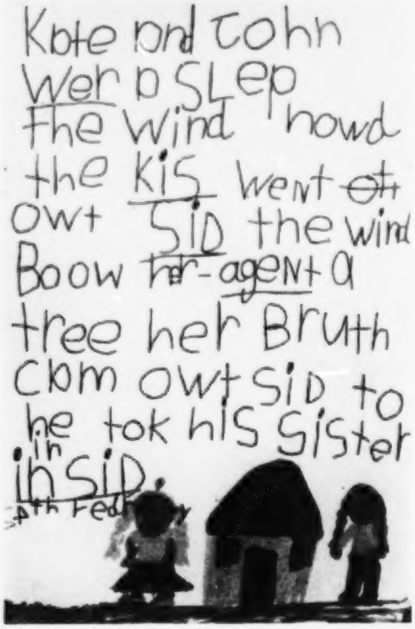

Although the published work will not necessarily be in the form of a book, some of the ideas listed below under 'Making books' would be useful when publishing finished work in a variety of other formats.

Making books

Many children enjoy looking at books, and learning about the way books are made. As they get used to the idea of publishing their own work, they may want to make their own books too.

The activities involved in making books can usefully add to the children's art experiences because they will need to plan, and to think about many matters of design, making decisions about how best to achieve the effect they want, a design that will reflect their subject.

Choosing the overall design is an important part of the publishing process.

The style of publication or the layout variations could include such presentations as:
- comic strips (eg *Father Christmas*, by Raymond Briggs)
- popup books (eg *Dinner time*, by Jan Pienowski)
- flaps (eg *Dear zoo*, by Rod Campbell)
- half pages (eg *Paddy Pork's holiday*, by John Goodall)
- holes (eg *The very hungry caterpillar*, by Eric Carle)
- leparello—concertina-folding (eg *The train*, by W. Generowicz)

Other things that need to be considered:
- the size and shape of the book the children want to make;
- what the cover design might be;
- the different kinds of illustrations that are possible—not only drawing, but also printmaking, collage and painting;
- whether the words and illustrations will be on the same paper, or whether they will be prepared separately and pasted together;
- which scale and tools should be used for the illustrations, eg coloured pencils or fine felt pens;
- the layout—the physical relationship on the page (or double spread of pages) between the illustrations and the words;
- the headings and style of printing or typing (lettering styles can be taught when appropriate);
- the colour and kind of paper for the cover and for the inside;
- the kind of binding to be used (eg staples, spiral binding and so on).

The extent to which these matters are considered will depend on the children's skill and experience, but it is important to expect progress in this area as we do in other areas of the curriculum.

Picture books and illustrated story books can be used to provide models and help children to understand more about illustrating and the publishing process. Teachers can discuss different types of illustrations with children, and the kinds of illustrations that help make particular stories clearer. Look out for well designed children's books that you can show and discuss with the children (and bear this in mind especially in the lead up to Children's Book

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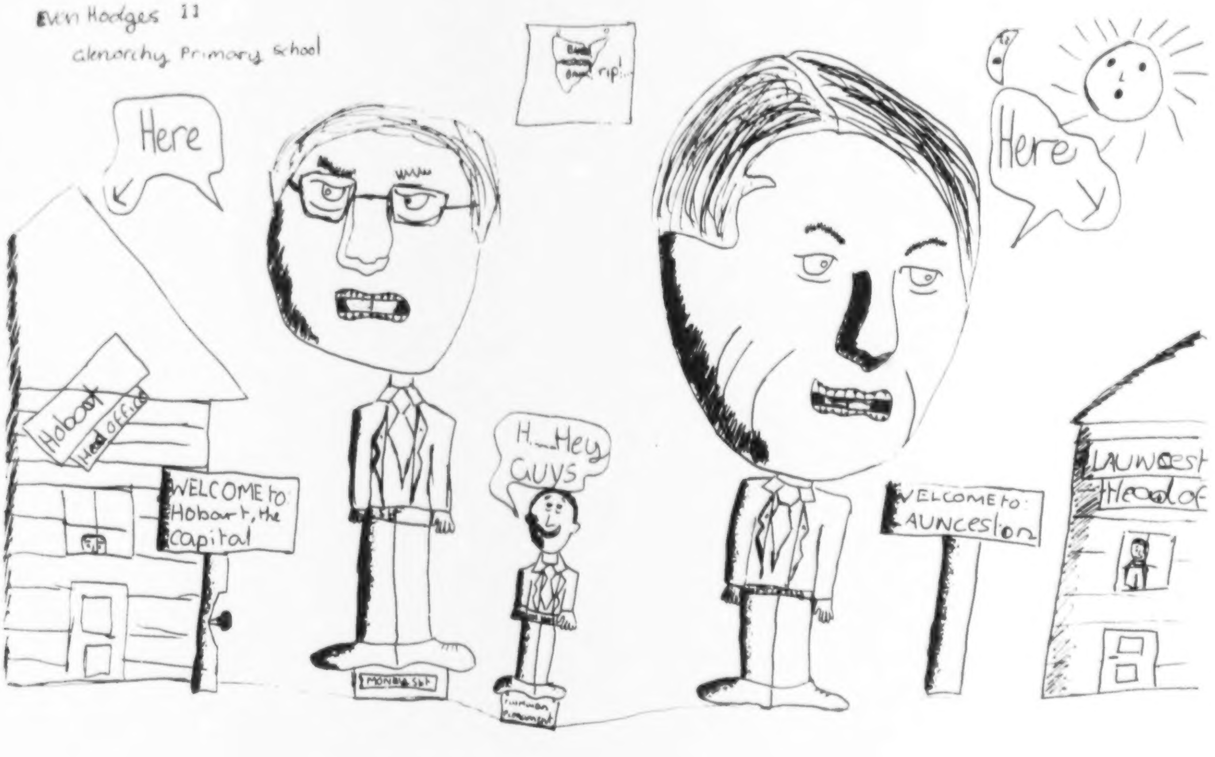
Week, when the Children's Book Council announce shortlisted and prizewinning children's books in various categories, including design).

There are delightful children's books available that explain how books are made by publishers. *Making a Picture Book*, written by Anne Bower Ingram and illustrated by Bob Graham, follows the path of an author and illustrator as they set out to create and then publish a children's picture book. *Making a Picture Book* is published by Methuen Australia (Sydney, 1987). *There's a Dinosaur in the Park!* is a children's book written by Rodney Martin and illustrated by John Siow that has a companion book called *The Story of a Picture Book*. The latter book describes for children the publishing process that leads to the production of *There's a Dinosaur in the Park!* Both of these books are published by Era Publications (Flinders Park, South Australia, 1981).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Glenorchy Primary School

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